THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

LF examiner®

March-April 2015
Vol. 18, No. 3

IMERSA Summit in Denver

IMERSA, the professional association for Immersive Media, Education, Research, Science, and Art, held its sixth annual summit in Denver, Feb. 25–March 1. About 220 attended the meeting that featured screenings of seven fulldome shows, three live performances, and numerous workshops and panel discussions about all aspects of making and presenting immersive fulldome shows.

The meeting was hosted by the **Denver Museum of Nature and Science**, with screenings held in its **Gate Planetarium**, a 125-seat, 56-foot (17-meter) tilted dome, in which **Evans & Sutherland** had temporarily installed a two-projector 4K fulldome system just for the event. Conference sessions were held in the two theaters of Denver's **Sie Film Center** a few miles from the museum, and for the final evening of the meeting, buses took participants to the **Fiske Planetarium** on the campus of the University of Colorado in Boulder, about 30 miles (48 kilometers) away. That theater, a 210-seat, 65-foot (19.8-meter)

*(see **IMERSA** on page 11)*

Inside *LF Examiner*

Capture Experiments *by Gord Harris*	2
The Biz: News, Personnel	4–5
Films at the GSCA Film Expo	9
In Production	12–13
Premiering This Month	15
Worldwide LF Theater Inventory	16
Bookings Data	17–21
Directory	22–23
Classified Ads	23
Shorts	24

GSCA Film Expo and Filmmakers' Symposium in L.A.

More than 275 people attended the **Giant Screen Cinema Association**'s Film Expo and Filmmakers' Symposium, held in Los Angeles, March 9–12. The regular spring meeting, which normally consists primarily of film screenings and presentations on films in the works, was expanded by two days for a symposium on the many ways that GS filmmaking differs from conventional film and video production.

Film screenings were held in the IMAX theater at the **AMC Universal Citywalk Stadium 19**, a 400-seat theater equipped with an IMAX 15/70 3D projector and a first-gen IMAX digital system. Conference sessions were held at the Hilton Los Angeles–Universal City, a short walk from the theater. The theater and the hotel hosted the GSCA's spring 2006 meeting, the first meeting of the new organization following the unification of the Giant Screen Theater Association and the Large Format Cinema Association.

The Film Expo featured screenings of 15 new films, 14 films in production, and 17 films in development. Of the 15 new films, only three had never been seen in their entirety at a previous conference: **National Geographic**'s ***Robots 3D***, **Atlantic Productions**' ***Museum Alive!***, and ***Journey to Space***, a co-production of **Giant Screen Films** and **K2 Communications**. A fourth, **MacGillivray Freeman Films**' ***Humpback Whales***, was shown in a fine-cut version at last fall's conference in Toronto. The rest had been run at at least one previous meeting; three had been shown at two earlier conferences (the most the conference rules allow for a new film), but were shown again in L.A. in shorter 20–25-minute inute versions.

The Films in Production session included clips from four brand new titles: **Bob Eather**'s ***Majestic Lights: Aurora***, **Pascal Vuong**'s ***Solar Impulse 3D***, and two Hollywood films, ***Star Wars: Episode VII — The Force Awakens*** and ***Tomorrowland***, both from **Walt Disney Studios**. The Projects in Development session featured presentations on seven titles not previously seen at an industry meeting, including **Terence Malick**'s ***Voyage of Time***, the first film to be partly funded by the IMAX Original Film Fund (*see The Biz, February 2015*).

The Filmmakers' Symposium featured nine sessions over two days on the various artistic, practical, and technical aspects of creating giant-screen movies, including panels on the Business of GS Films, Behind the Scenes, and the Art of Storytelling on the Giant Screen.

USC IMAX screenings

On the Sunday before the Film Expo started, the GSCA sponsored screenings of three GS films for film students in the **Michelle and Kevin Douglas IMAX Theatre** in the Robert Zemeckis Center for Digital Arts at the **University of Southern California**. As we reported previously (*see The Biz, Summer 2014*), the 50-seat IMAX digital theater opened last summer, donated by **Imax Corporation** and the Douglases, major shareholders.

*(see **GSCA** on page 6)*

Premiering This Month

Chappie
Cinderella
Jean-Michel Cousteau's Secret Ocean
Furious 7
Living in the Age of Airplanes
The Water Diviner

See page 15.

Note: As of Jan. 1, 2025, this issue, and all issues of *LF Examiner/Maximage,* are licensed under Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International. https://creativecommons.org/licenses/by-nc-sa/4.0/

LFexaminer
THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

Founded 1997 as MaxImage!

March-April 2015
Vol. 18, No. 3

Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

Published 9 times a year by Cinergetics, LLC, and distributed by first class mail.
Printed in the USA.

ISSN 1532-5504

Subscriptions: US$447
Outside North America: US$487
All payments must be made in US funds.
Substantial discounts are available for multiple subscriptions to the same address.

Editorial Offices
8713 Castle Hill Ave.
Las Vegas, NV, 89129 USA
Tel: 702-331-1843
editor@LFexaminer.com

~~© 2015 by Cinergetics, LLC~~
~~All rights reserved. No portion of this publication may be reproduced by any means without written permission of the copyright holder.~~

~~**Copyright Warning and Notice**~~
~~**It is a violation of U.S. and international copyright laws to reproduce all or part of this publication or its contents by any means. The U.S. Copyright Act imposes liability of up to $150,000 *per issue* for such infringement.**~~
~~**Information concerning illicit duplication will be gratefully received.**~~

~~Individuals and organizations wishing to reprint articles from *LF Examiner* must obtain written permission from us in advance.~~

The opinions of contributors are not necessarily those of *LF Examiner* or its parent company, Cinergetics, LLC.

Trademarks referred to in *LF Examiner* are the property of their respective owners.

Capture Experiments for the Giant Screen

by Gord Harris

This article is based on a presentation the author gave at the GSCA Filmmakers' Symposium in Los Angeles in March. See article on page 1 of this issue.

No one in the giant-screen industry wants to see the quality of the GS experience degraded or to lose those "wow" moments that made us all fans of this high-quality medium. In the transition from 15/70 film to digital now under way, that degradation is a real risk, particularly for domes. The great "Bring Back Our Wide Shots" tests shown by cinematographer **James Neihouse** and **FotoKem**'s **Andrew Oran** at the last two **Giant Screen Cinema Association** meetings demonstrated some of the limitations in resolution and color of the current digital cameras and lenses, even on smaller flat screens.

The GSCA's Technical Committee has discussed this issue and has conducted some preliminary tests on ways to enhance the images captured for GS films. The results of two of those tests were presented at the Filmmakers' Symposium held in Los Angeles in early March.

Fundamentally, the Nyquist theorem implies that digital capture needs to sample at twice the resolution of the desired playback to avoid aliasing artifacts. This is why 20 KHz audio frequencies need 44.1 KHz sampling on CDs. The same 2X sampling theorem applies to images. In other words, to take full advantage of current 2Kx4K projection systems, you need to shoot live action with at least 4Kx8K resolution. Unfortunately, camera chips of that size and with sufficient bandwidth for 24 fps (or higher) are not commercially available yet. (Digital still cameras with 8K resolution have been used to shoot time-lapse sequences for GS films, but can't shoot at the high frame rates needed for motion pictures.) Similarly, it is unlikely that 8K DLP projector chips will be coming soon, since there is no large market demand (*see "The Future of Dome, Part 2," by Martin Howe, December 2014*).

Of particular concern for GS filmmakers is the mismatch between the aspect ratios of the tall 15/70 film format and the widescreen digital cameras and projector chipsets. One idea to improve this mismatch is to use vertical anamorphs to squeeze a tall field of view down to current camera sensors, and then stretch the 2K vertical resolution of 4K projectors up to fill the tall screens.

The ultimate goal is to discover whether we can replicate in digital media the impressive experience most GS theaters present when they show films shot in 15/70. We want to at least match that experience, and ideally do better than film at lower cost, not just lower costs at the expense of image quality.

However, there is much more at issue than just filming with an anamorphic lens. The industry will have to learn to deal with at least 12 intertwined components that will be affected by any anamorphic approach, and possibly other implications we have not thought of yet. Each of four distinct presentation formats will have to be handled in production, post-production, and exhibition:

- Flat screen digital (approximately 1.9:1)
- Flat screen 15/70 (1.43:1)
- Dome screen 15/70 (1.43:1)
- Fulldome (1:1)

Using anamorphics

Anamorphic lenses or attachments have been used for at least a century. Starting in the 1950s,

Corrections

This is actually more of a *mea culpa* than a correction. If you were confused that the headline of the lead article in the February issue read, "Giant Screen and IMAX Films of 2015," but the subject of the article was the current worldwide inventory of theaters, and how it changed during 2014, it's my fault. The headline was obviously left over from the January issue; during the layout process for February, I forgot to update it. And I didn't notice the error for more than a week.

Usually mistakes I discover after the issue has come back from the printer are pretty minor, some so small that I might be the only one who would notice. But here was a glaring error in a front-page headline! I was feeling pretty abashed about this for several weeks, until last week, while reading the cover story in the print edition of the *New York Times Magazine*. They misspelled "minuscule" as "miniscule"! Even the Gray Lady can make mistakes in headlines! (Although why spell-check didn't catch that one is a mystery to me. It was fixed on their Web site by the time I checked, but print is permanent.)

So I apologize for any confusion my mistake may have caused. You have my permission to cross out "Films of 2015" and write in "Theaters in 2014." Please go ahead. It will make me feel better.

—James Hyder, editor

Figure 1. Shooting without an anamorphic lens, in widescreen picture format on 4-perf film; some of the film surface area is wasted on the upper/lower, black frame lines.

anamorphic lenses or attachments were widely used on film projectors to switch between 1.85:1 ("flat") and 2.35:1 ("scope") films.

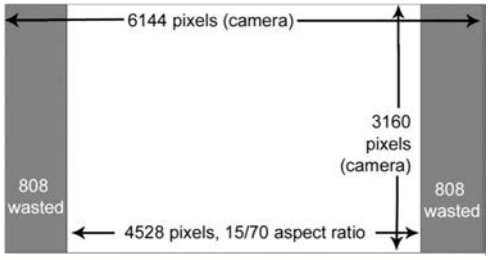
The basic purpose of anamorphic lenses is to expand a smaller image format into a stretched or expanded image of a different aspect ratio. For example, in Figure 1 we see a very wide scene shot with a normal rectilinear lens that is similar to the wider aspects ratios used today by digital cameras. Figure 2 shows the same landscape photographed with an anamorphic lens. Notice how it is stretched vertically to fill the entire height of the 4-perf film frame. When projected, the image would be stretched sideways to a wide 2.35 aspect ratio to render it relatively undistorted on the movie screen.

The pupil of the anamorphic lens is oval, not round like normal spherical lenses. For this reason, square pixels from a DMD or LCOS or other image chip are not square after projection through an anamorphic lens. There are other disadvantages to anamorphic lenses, but also some advantages, discussed below.

The aspect ratios of digital cameras are similar to those of digital projection systems. For instance, the 6K Red Epic Dragon camera yields images that are 6144 pixels wide and 3160 high, about 1.9:1. The image is almost twice as wide as it is tall, unlike 15/70 film, which is projected at a ratio of 1.43. This is the fundamental aspect ratio mismatch problem.

If we use traditional rectilinear lenses, we have two options for displaying images from that Red camera on a giant screen. Option 1 is to throw away 808 pixels on each side, leaving only 4528x3160 pixels to be projected on the screen. Doing this fills the height of the projection screen, but reduces the horizontal resolution by throwing away about a quarter of the camera's pixels. This is sometimes called "center cut."

Option 2 is to use all of the camera pixels and project black bars at the top and bottom of the frame where there is no camera data. This approach generally looks sharper than blowing up a smaller part of the camera-sensor image as in the first option, but it wastes screen area. This approach is called "letterboxing."

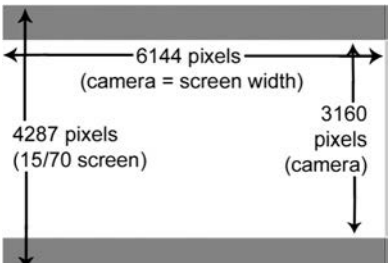


Option 1: Use the entire screen area, but waste resolution of the camera sensor.

Both of these techniques have been used in GS films, the second more frequently than the first. However, GSCA wishes to test other options.

Other options

Option 3 is to use every pixel on the digital camera sensor but use lenses or adapters that vertically stretch the "flat" 1.9-aspect ratio digital images to the full height of the 1.43-ratio GS screen. This approach would result in non-square pixels that are taller than they are wide on the screen, but it would use the full height of the GS screen and should give a better user experience with greater look-up and look-down ability than the usual letterbox bars at the top and bottom.



Option 2: Use all camera pixels, but waste screen area.

It is important to note that, in this system, live action source material must be captured with an anamorphic lens on the camera, and the projector must have a complementary lens that returns the distorted image to its correct, natural proportions.

There are many digital cinema cameras, and it would not be practical to find or develop custom anamorphic lenses (which can easily cost hundreds of thousands of dollars) for all of them. Anamorphic adapters that fit in front of a lens are cheaper, but still typically cost thousands of dollars.

At the Filmmakers' Symposium, **Tim Sassoon** of **Sassoon Film Design** presented a brief preliminary demonstration of a test he did with a Red Epic Dragon camera and two different anamorphic lenses. He found that the Hawk 1.3X lens could not quite cover the full 1.33 frame. The Cooke 2X anamorphic covered the width of the 6K chip but had a lot of vertical repositioning room and some pincushion distortion. Nevertheless, the results were judged to be superior to Options 1 and 2 presented here.

Option 4: Three-camera capture. Another way around the limited resolution of current digital cameras is to use more than

*(see **HARRIS** on page 10)*

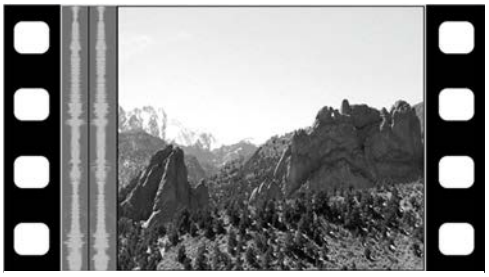
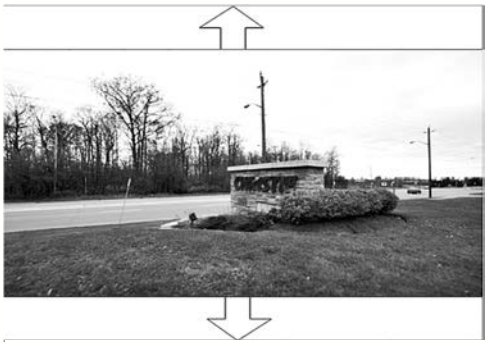


Figure 2. Shooting with an anamorphic lens stretches the image vertically to cover the entire film frame, resulting in a higher quality, but distorted, image. When projecting the film, a reverse complementary lens (of the same anamorphic power) shrinks the image vertically to the original proportions.



Option 3: Use all camera pixels, and all the screen area by stretching image vertically.

Photos by Wapcaplet. (2) Licensed under CC BY-SA 3.0 via Wikimedia Commons.

D3D, Christie's dome laser system

D3D Cinema and **Christie** have announced that they are developing a laser-illuminated projection system specifically designed for tilted GS dome theaters that they expect to demonstrate this fall and roll out early next year. According to a press release, "R&D and preliminary testing is under way in conjunction with a host of third-party partners, from veteran dome cinematographers and post-production labs to optics specialists and test-bed theaters."

D3D will shoot original test footage digitally and on 70mm film, and will scan "classic 70mm dome content...at 11K resolution" for test purposes.

Christie's **Bryan Boehme** was quoted as saying that the projector configuration would place "a very special single laser projector...in the focal sweet spot, incorporating true spherical optics. This is the cleanest image available, without the need to pixel shift, warp, stretch, panel, or overlay the images." In so saying, he seems to be contrasting this configuration to that of the IMAX laser system for domes, which will reportedly use two projectors, shooting from the back of the theater, not the center, and will presumably use at least some of the techniques Boehme mentioned. The IMAX system is also expected to be rolled out in early 2016.

The prototype IMAX laser projectors installed in Toronto.

Gizmodo. Used by permission (2)

The D3D/Christie system will be capable of 60 fps and higher, and will "include options such as DCI-compliant window playback modes," suggesting that other configurations, perhaps including taller aspect ratios, will be available. The IMAX laser system uses an anamorphic lens to stretch the native digital 1.9:1 image vertically to 1.43:1.

Christie and D3D will oversee the regulatory approvals and variances needed to install laser devices in public spaces on behalf of theater clients.

The companies did not respond to *LF Examiner*'s requests for additional information before this issue went to press.

The umbilical between the projectors and the thick tubes on the wall on the left probably carry coolant.

Gizmodo reveals Imax lasers

Tech Web site Gizmodo.com has published the first photographs of the prototype next-gen IMAX laser projectors installed in the **Cineplex Scotiabank Theatre** in Toronto, ON. Reprinted here with permission, the pictures show two massive units connected by a thick umbilical, and with wheeled jacks at the back that allow them to be pulled back from the projection port for access.

The Gizmodo article, written by **Andrew Liszewski**, praises the image quality of the system, and outlines the technical aspects of the system for general readers, but contains few details that haven't been disclosed previously elsewhere, including in these pages.

Imax Corporation developed the laser system using patents it purchased from **Kodak** several years ago, and in partnership with Dutch manufacturer **Barco**, which is also selling laser projectors under its own brand.

Based on photos of those projectors recently published in U.K.'s ***Cinema***

Technology magazine, *LFX* believes that the umbilical connecting the two IMAX projectors and the heavy black tubes on the front wall of the projection booth shown in he pictures are carrying coolant for the lasers, which reside in the projector heads. In this they differ from **Christie**'s laser projectors, which house the lasers in a separate rack that contains cooling systems, and transmit the laser light to the projectors through fiber optic cables.

The first production model IMAX laser projectors are being installed in April at the Pacific Science Center in Seattle, WA; the **Smithsonian**'s **Udvar-Hazy Center** in Virginia; and reportedly at the **TCL Chinese IMAX Theatre** in Hollywood, CA.

Imax suing PA's Whitaker Center

Imax Corporation has filed a lawsuit against Harrisburg, PA's **Capital Center**, parent organization of the **Whitaker Center for Science and the Arts**, alleging that the center breached its IMAX lease contract by failing to pay its annual maintenance fee and system rent since last fall, when it installed an NEC 4K digital projector (*see The Biz, Oct-Nov. 2014*).

According to the suit, filed in U.S. District Court for the Middle District of Pennsylvania, the lease contract the center signed with Imax in 1998, and subsequent amendments, provided that Imax was due an annual maintenance fee of $41,400 and system rent equal to the greater of 7% of monthly ticket revenues or $ 6,250 (one -twelfth of the minimum annual rent of $75,000). Imax alleges that the center stopped making the rent payments as of July 31, 2014 and the maintenance payments as of Sept. 21, 2014.

Imax served the center with notice that it was in breach of its contract in September 2014, and filed the suit on Feb. 20, 2015, seeking damages including all unpaid rent due through Sept. 2019, when the latest contract was set to expire. This amount is no less than $375,000, the minimum rent for five years.

In an e-mail, Whitaker's **Steve Bishop**, vice president for science and cinema programs, told *LF Examiner* that "we have been asked by the lawyers involved in the litigation to refrain from commenting on this." The center had not filed any response to Imax's complaint when this issue went to press.

Imax insiders sell high, net $4.5M+

Since Feb. 19, more than a dozen **Imax Corporation** officers have sold shares, netting a total of over $4.5 million.

In the weeks prior to the company's Feb. 20 earnings report for 2014 (*see The Biz, February 2015*), share prices rose steadily, closing that day at $35.54, a high topped only once before in the company's history, during a few weeks in May 2011.

On the day before the report, CEO **Richard Gelfond** sold over 65,000 optioned shares for $35.03 each, pocketing $1.1 million. Twelve other Imax officers sold shares in the days or weeks following the report, at prices ranging from $33.35 to $35.86. **Greg Foster**, CEO of Imax Entertainment netted $1.6 million on the sale of 100,000 shares, **Andrew Cripps**, president for Europe, Middle East, and Africa, sold 50,000 shares to make more than $500,000, CFO **Joe Sparacio** took home more than $450,000 by selling over 24,000 shares, **Mark Welton**, president of IMAX theaters sold 14,000 shares for $485,506, and chief legal officer **Robert Lister** earned over $400,000 from the sale of 22,000 shares.

Imax, Vue deal in Denmark

Imax Corporation has announced that **Vue International** will open an IMAX theater in Copenhagen, Denmark, the country's second IMAX theater (after the 26-year-old **Tycho Brahe Planetarium**), and the first in a multiplex. The announcement did not say when the theater would open or where it would be located.

Based in London, Vue International operates 1,741 screens in 187 theaters in nine countries, including the U.K., Ireland, and Taiwan. In recent years it has acquired Britain's Apollo Cinemas, CinemaxX (with screens in Germany and Denmark), MultiKino (Poland, Latvia, and Lithuania), and Space Cinemas (Italy).

GSF to re-launch *Horses*

Giant Screen Films is re-launching ***Ride Around the World*** (2006) under the new title ***Horses***, with new poster art and promotional material "designed to appeal to a wider audience [and] encourage... promotional collaboration with equestrian clubs and businesses," according to a press release. The re-launch is aimed at museum giant dome theaters.

Shot in 15/70 by cinematographers **David Douglas** and **Rodney Taylor**, and directed by **Harry Lynch**, the film focused on many kinds of traditional horsemen and women in different cultures around the world. But according to GSF president **Don Kempf**, "despite its global story, the *Ride* poster imagery presented it more as a niche American Heartland film and the title was ambiguous. When theaters started inquiring during the Chinese Year of the Horse last year, the idea for *Horses* was born, and the film is now ready for new life."

The newly titled film will premiere at the **McWane Science Center** in Birmingham, AL, this summer. For more information, visit www.gsfilms.com.

Jason Brenek joins IMAX

Imax Corporation has hired **Jason Brenek** as executive vice president. Brenek has spent the last five years as senior vice president of international in-home programming at the **Walt Disney Studios**, which he originally joined in 2003. He was also a founder of the **International 3D & Advanced Imaging Society**, which he helped create in 2009, and which presented him with the first Founders Award earlier this year.

Brenek holds a Bachelor's degree from the University of Texas at Austin and an MBA from Harvard Business School.

*(from **GSCA** on page 1)*

After each screening, one or more of the films' producers were interviewed by **Matt Scott**, the theater's supervisor. **National Geographic**'s ***Sea Monsters*** (2007) was represented by producers **Lisa Truitt** (now with **THINK Creative)** and **Jini Durr** of **Day's End Pictures**. **Shaun MacGillivray**, who as a USC alumnus was welcomed warmly by the students, spoke about MacGillivray Freeman Films' ***To the Arctic*** (2012). And husband-and-wife production team **Jonathan Barker** and **Wendy MacKeigan** of **SK Films** described the making of ***Flight of the Butterflies*** (2012). All of the filmmakers described the complexities required in shooting for the giant screen and answered questions from the students.

Film Expo

Since the Film Expo consisted of primarily of film screenings and presentations on projects in production and development, our coverage will consist of the listings on page 9 of the projects that were presented at this meeting for the first time in their respective categories.

Filmmakers' Symposium

The two days of the symposium featured nine panel discussions on programming theaters, the business of making GS films, cinematography, storytelling for the giant screen, and the technical aspects of producing GS films. We present summaries of several of the sessions here; our coverage will conclude in the next issue of *LF Examiner*.

For a summary of **Gord Harris**' Behind the Scenes session on "Digital Capture Experiments for the Giant Screen," see the article on page 2.

Business of the Giant Screen, Pt. 1

Moderator: **Paul Fraser**, **Blaze Digital Cinema Works**. Panelists: Jonathan Barker, SK Films; **Don Kempf**, **Giant Screen Films**; Lisa Truitt, THINK Creative.

Fraser presented the economic model for a hypothetical GS film on an Excel spreadsheet, based on a similar one he first drew up 26 years ago for training IMAX theater managers when he worked for Imax Corporation. It shows "where the money goes," from the box office, to the distributor, and eventually the producer. For each of several different scenarios, he entered the number of theaters that booked the film, the average total lease payments made, the film's budget, how much of the budget was raised from equity sources (which must be paid back) and how much was not, distribution fees and expenses, and other sources of revenue, such as exhibition in non-GS theaters and home video. By varying these numbers, he could show what it took for a producer to make a decent profit or to lose his shirt.

Shaun MacGillivray spoke to USC students about making To The Arctic.

Fraser's model assumed a $6 million budget, of which $2.5 million came from equity sources. Truitt said that although those were reasonable assumptions, it was "outrageously hard" to raise the remaining $3.5 million that nobody wants to recoup, and can take years. It is often necessary to find ways to lower the budgets. Barker agreed, saying, that this kind of non-equity money has to come from people and organizations that are primarily interested in reaching the GS audience, and in "having a presence" in the institutions that host GS theaters. The key in raising this money is to reach the decision makers who can say yes, usually a CEO or chairman. "If you find the right person or company or foundation...the numbers are not scary at all, because there's a lot of money sloshing around out there looking for a place to put itself." Kempf said that GS films can represent a lot of value for sponsors, and that "it's our job as producers to make that case a compelling one."

On the subject of the ancillary market, Barker said "we are not...looking to the 'fabulous' ancillary market for films that were designed, conceived, edited, framed for a giant-screen experience and looking to the 'vast amounts of revenue' that are going to flow from putting that film up there for purposes for which it was never designed, conceived, framed, or edited." That said, after it is finished he looks for other venues in which it might work and generate income, but "we would never have that in our mind on Day 1."

Truit said she does have ancillary markets in mind from Day 1. If you know that you might produce a fulldome or virtual reality experience, "you may do a couple additional things in the field to help you create those ancillary products down the line." She said that although fulldomes and VR aren't making a lot of money yet, both are growing, unlike giant-screen theaters. There are a lot of eyeballs there, and "foundations and sponsors are really interested in those eyeballs." It's possible to shoot with the other uses in mind without compromising the quality of the GS version, which is still the main revenue stream.

Barker responded by saying that making a GS film and adapting a TV version from it can work well, but "the other way round has not proven to be very successful or compelling, and I think there's been some evidence of that...over the last few years."

Business of the Giant Screen, Pt. 2

Moderator: **Kim Nickels**. Panelists: **Neal Allen**, **A-Frame Productions**; **Myles Connolly**, **360-Media**; Jini Durr, Day's

End Pictures; **Greg Eliason**; **Mark Katz**, **National Geographic Studios**; **Tina Ratterman**; **BIG & Digital**.

Durr started out by explaining why budgets on GS films are as high as $5–8 million (and in the old days $10 million or more). The scripts for GS films usually have long development periods during which they are extensively researched. Every fact in the script has to be thoroughly verified, and funders like the **National Science Foundation** require rigorous evaluation procedures for the educational content.

Allen pointed out that because of the size of 15/70 camera equipment, GS films often require larger crews than other documentaries, and when filming dramatic recreations or similar staged scenes, the size of the screen, and the details it reveals, means that much greater attention must be paid to production design. More light is needed, so setups take longer, which means that more shooting days will be needed.

Durr added that shooting aerials and wide shots in 15/70, and scanning them at 11K, is ideal. Gyro-stabilized rigs are needed, and even then shots sometimes have to be further stabilized in post. She said that although conventional features may shoot at 4K, they usually edit in 2K. But GS films can't do that. She watches dailies and edits with a "pro-sumer" 4K monitor, in 3D. It's important to shoot and do color grading with dome theaters in mind. A dome version can require digital frame extensions, where portions of the image that weren't captured in the camera are digitally added to the dome version to fill parts of the screen that would otherwise be empty.

Connolly said that when asked what being a GS line manager on location is like, he often replies that it's like being a spy. "I've traveled to foreign countries under false names and brought in more currency than I was legally allowed to. I've done a lot of things I probably shouldn't talk about here today, but it's a big part of getting the most out of the budgets and making the very best movie we can make."

Eliason said that the reason the budgets are big is that the movies have to be very good. "We're not competing with some imaginary, non-existent other movie. We're competing with your movies. We're all trying to make movies that are on this level of quality."

Connolly recalled the saying that "victory loves preparation." Being line producer often means being the "worst case scenario" guy, who has to have a plan of action when a camera breaks or some other disaster occurs. He wrapped up by asserting that it's a fallacy that digital is cheaper than film. "It's only cheaper if you want to do it wrong."

GS Marketing and Distribution

Moderator: **Richard Hoffmann**, **Spring Garden Pictures**. Panelists: **Michael Daut**, **Evans & Sutherland**; Mark Katz, National Geographic Studios; Tina Ratterman, BIG & Digital.

Hoffmann said that when he came to the GS business five years ago, he couldn't understand the business model, so he started a non-profit and solicited donations through Kickstarter to raise money for ***Watermelon Magic*** (2013). Shot with a digital SLR camera as a series of still frames, it became the first crowdsourced GS film to make it to the screen. That route "is not for the faint of heart," he said. He recalled how, at an early screening of the film, Imax's **David Keighley** spoke to Hoffman at length about how he had made it, offering some comments, and then said, admiringly, "So you figured out how to make a movie for ten bucks!"

Richard Hoffmann, Spring Garden Pictures.

Asked about which distribution formats are most popular and lucrative, Daut explained that although his planetarium clients mostly need fulldome masters sliced for their particular configuration, most distributors need to make their shows available in 15/70 film, 4K DCP, 2K DCP, IMAX digital, with audio in 5.1, 6.0, 7.1, "and that's just the tip of the iceberg; it can get much more complicated than that." He said that GS film and digital theaters are still the most lucrative, but fulldome theaters are catching up. He pointed out that the **Science Museum of Virginia** in Richmond, which installed an E&S Digistar 5 fulldome system last year, opened MacGillivray Freeman Films' *Humpback Whales* in March, nearly day-and-date with its 15/70 openings. "That's never happened before."

Katz said that "at the end of the day, you want to tell the best stories, and have those stories work in our medium. It's

*(see **GSCA** on page 8)*

Producer Greg Eliason.

*(from **GSCA** on page 7)*

great to master the technology, but if there's not a story there...the films aren't going to last."

Daut said that the earlier a producer connects with a distributor, the better. If a film will be shown in domes, it's important to do as much as possible in the production process to make it work on a dome. If a producer brings a finished film to a distributor, there's only so much that can be done to adapt it for domes, and it may not work at all.

Ratterman agreed, saying that most producers new to the medium "don't understand all the nuances of the format," and distributors have the experience to help shape the film appropriately. Katz added that making a GS film is "a marathon, not a sprint. Find the people that you're going to be in sync with at every level, because you're going to be at this for a long time."

ASC Panel

Moderator: **Steve Schklair**, **3ality Digital**. Panelists: **James Neihouse**; **Shot in the Dark Productions**; **Sean Phillips**, **MacLeod Productions**; **Reed Smoot**, **Smoot, Inc**.

Schklair asked three other members of the **American Society of Cinematographers** how shooting for the giant screen differs from shooting for features or television. Neihouse got a laugh by quipping, "It's bigger," adding, "And bigger is better." Smoot said that the fundamental question for any proposed GS film is "Does your storytelling benefit from being on a big screen? And what is necessary in the format to achieve the results that you're after, because it's totally different from traditional narrative storytelling."

Phillips said that, whether on dome or flat screen, GS is inherently an immersive and frameless format, in contrast to TV and features, which are frame-based. That means that "if you're editing your film far away, like on a TV set, you're making a really big mistake. You have to re-think just about everything you're doing for an immersive format. All the rules you learned about documentary filmmaking, you have to throw out." Talking heads and archival footage can work if handled properly, "but their wholesale use...really doesn't work. It's been proven over and over again that audiences don't respond to it."

Smoot said that "when you sit down in a theater...there's a certain promise that giant screen offers, and the real issue is to have a product that delivers what that big screen promises."

Neihouse said that the DP should always be involved in the creation of versions of GS films for domes or other formats. Doing so "completely changes the look of the images, and you've got to be careful you're not...making it unwatchable. As creative people...our life is hanging on everybody else's decisions downstream. If somebody doesn't know the intention of the shot while they're reframing it, they can lose the entire meaning."

Cinematographers Sean Phillips and Reed Smoot.

Schklair asked the panel, "How do you choose the right tool for the job," to which Phillips and Neihouse said, nearly in unison, "Shoot film!" winning laughter and applause from the audience. More seriously, Smoot said of his work on ***Jerusalem***, directed by **Daniel Ferguson**, that all the aerials, filmed by **Ron Goodman**, were shot on 15/70, as were all the long shots. But to capture some of the more intimate scenes in the old city, he needed a digital rig that could be used on a Steadicam. When shooting digital he always uses "the best technology available at the time," adding that although digital isn't as good as film yet, "we're getting there slowly."

Phillips agreed that no digital camera matches 15/70 yet, but he expects the 8K cameras coming soon to rival film. He pointed out that as you get closer to things, you don't need as much resolution. "Anything that's intimate and close responds well to lower resolutions, as long as you use it appropriately. It's where people suddenly think they can shoot a whole film with a **GoPro**, because it's 4K, that things start to fall apart."

Neihouse said that DPs are now picking cameras the way they used to pick film stocks and, as with film, you have to do camera tests to learn the strengths and shortcomings of each. In preparing to send **Canon** C500 cameras to the International Space Station for his latest film, he found that "there's a range that that camera likes to be in, and if you get outside that range you can be in deep trouble. One of the toughest parts of training the astronauts was [getting them to realize that] 'It may not look good to you right now, but trust me, if it's in this range we can make it work.'"

The following people helped make the Film Expo and Filmmakers' Symposium a success:

GSCA staff: **Tammy Seldon**, **Kelly Germain**, **Eileen Pheiffer**.

GSCA volunteers: **Jenn Bentz**, **Dick Vaughn**, **Alvis Wales**, **John Lewis**, **Mary Nucci**.

AMC: **Wagner Tajeda**, **Keith Jones**.

Imax Corporation: **Gus Villasenor**, **Tim Silver**, **Terry Lee**.

DKP/70mm Inc.: **Joe Alleniz**, **Christian Straub**, **Scott Price**.

First-time Films in Development

Cleopatra's Lost World

CineNova Productions, Inc.
Release Date: 9/30/2016
Format: 3D
Length: 40 min.

Cleopatra is an icon. Mythic. We think we know her. But do we? Ours is one of archaeology's most exciting adventures of discovery. We reveal the life and times of the real Cleopatra. A series of ancient Mediterranean earthquakes and tsunami destroyed Cleopatra's palace at Alexandria, and drowned two nearby cities — Canopus and Heracleion. In recent years, a large multinational team, led by celebrated marine archaeologist Franck Goddio, using proprietary radar technology, has found and mapped these sites, and retrieved dazzling treasures. Spectacular dive footage, stunning CGI of the sunken cities brought to life, and evocative reenactments will recreate Cleopatra's lost world.

Dream Big: Engineering Wonders of the World

MacGillivray Freeman Films, Inc.
Release Date: 2/1/2017
Format: 3D
Length: 40 min.

Dream Big will bring today's greatest engineering marvels to the giant screen. From record-reaching skyscrapers to bridges soaring above the clouds to giant tunnel-boring machines navigating beneath our cities, audiences will experience the massive scale and forces of nature that challenge their designers. Audiences will discover how imagination and human invention -- even failure -- turn ideas, dreams, and human needs into reality. All around the world, engineers are pushing the limits of ingenuity and innovation in unexpected, amazing, and forward-thinking ways. The film, together with its outreach programs, will tell the story of how engineers use science and technology to build, invent, design, and shape our world.

Ghosts of the Lusitania

Rough Cut Pictures, Ltd.
Release Date: 3/31/2016
Format: 3D
Length: 40 min.

A deep-sea underwater adventure that recounts the historical, political, and economic policies of the early 20th century culminating in the tragic sinking of what was then the world's second-largest passenger-carrying ocean liner.

In the Footsteps of Giants

Statement Pictures, LLC
Release Date: 2016
Format: 3D
Length: 40 min.

In the Footsteps of Giants is a 3D adventure film that follows dinosaur hunters from around the globe, giving us insight into the world of paleontology and how it connects us all.

Life as a Mantis

Rough Cut Pictures, Ltd.
Release Date: 9/30/2015
Format: 3D
Length: 40 min.

The lifecycle story of a single Spiny Flower Mantis, following it from birth to death, through perils and joys, and along the way meeting the interesting creatures it encounters, some friendly, some not so.

Oceans: The Blue Planet

BBC Earth
Release Date: 2019
Format: 3D
Length: 40 min.

Oceans: The Blue Planet is an extraordinary journey of discovery and wonder, transporting the audience to the deep, mysterious worlds of our oceans. Packed with drama, awe, and spectacle, we reveal untold stories of the ocean's most astonishing creatures in immersive 3D. Using revolutionary underwater and on-board filming technology, we'll dive into the giant void of the big blue, journey with a deep-sea current, and witness scenes of wonder from the greatest fishery on earth. In stunning 3D, *Oceans: The Blue Planet* takes the audience to magical worlds and delivers a connection to the ocean like never before.

Star & Stone

xRez Studio
Release Date: 2017
Format: 3D
Length: 40 min.

Star & Stone is a film that traces and reveals the practice of "Astro-archeology," the intentional alignment of ancient architecture to celestial cycles. Often associated with pseudo-science, the field alternatively reveals early man's reliance on the heavens for survival, illustrating surprising ingenuity and sophistication. The film will use cutting-edge visual effects techniques such as immersive stereo 360 capture, laser scanning of structures and terrains, and photogrammetry, with the intent to visualize complex interactions in a novel and rich way. The film will be authored fully spherically, to deliver in fulldome, giant-screen, and VR platforms.

Voyage of Time

Imax Corporation
Release Date: 2016
Format: 3D
Length: 40 min.

Terrence Malick's *Voyage of Time* is a celebration of the universe, displaying the whole of time, from its start to its final collapse. This film examines all that occurred to prepare the world that stands before us now: science and space, birth and death, the grand cosmos and the minute life systems of our planet. Malick is working first in the IMAX format for a 40-minute version with scientific narration by Brad Pitt, followed by a 35mm feature-length version with narration by Cate Blanchett.

First-time Films in Production

Extreme Weather

National Geographic Studios
Release Date: 2016
Format: 3D
Length: 40 min.

Extreme Weather comes to us from famed storm chaser Sean Casey. This dramatic and exciting film will take us inside hurricanes, lightning and tornadoes, drought and floods. We will see lightning move in a slow-motion dance and travel on a groundbreaking mission to record the first vertical scans of a tornado. We will be going inside an extraordinary wind-generating lab that can create winds up to 190 mph and maintain those winds for 12 hours to replicate the exact conditions of a hurricane. *Extreme Weather* will examine these forces of nature so we can better understand them and prepare ourselves for when they strike.

Majestic Lights: Aurora

Keo Consultants
Release Date: 2017
Format: 3D
Length: 40 min.

The aurora borealis and aurora australis are arguably Earth's most spectacular natural visual phenomena. But auroras are mostly confined to polar skies, so most residents of Planet Earth will never get to see a grand display. Nevertheless, modern digital photography has resulted in an exponential increase in auroral videos, especially online, and trips to the Arctic to see the aurora are beginning to appear on many bucket lists. There is a wealth of historical, literary, and scientific material concerning the aurora. These themes will be interwoven into a film that follows three very different personalities for whom the aurora has become a passion: a physicist from Australia, an astronaut from America, and a financial advisor turned full-time auroral photographer from Norway.

Solar Impulse 3D

Release Date: 2/28/2016
Format: 3D
Length: 40 min.

In 2015, Solar Impulse 2 will be the first solar airplane completing a round-the-world tour. But Solar Impulse is above all a symbol of how pioneering spirit, innovation, and sustainable energies can change the world. Articulating narration around the Solar Impulse flight and using multiple cinematographic techniques, *Solar Impulse 3D* will show what made this journey possible: the adventurous Piccard family and the technological and human achievements of the Solar impulse team. But it will give a greater focus on sustainable energies, so that audiences of all ages and from all horizons can discover and understand the energetic issues our planet is facing today and the solutions lying ahead.

Star Wars: Episode VII

LucasFilm Ltd.
Release Date: dsf
Format: 3D
Length: 120 min.

The Force Awakens will be the first film in the planned third *Star Wars* trilogy. Harrison Ford, Carrie Fisher, Mark Hamill, Anthony Daniels, Peter Mayhew and Kenny Baker reprise their roles from previous films. The story is set approximately 30 years after the events of *Return of the Jedi* (1983).

Tomorrowland

Walt Disney Company
Release Date: 5/22/2015
Format: 2D
Length: 120 min.

Bound by a shared destiny, a bright, optimistic teen bursting with scientific curiosity and a former boy-genius inventor jaded by disillusionment embark on a danger-filled mission to unearth the secrets of an enigmatic place somewhere in time and space that exists in their collective memory as "Tomorrowland."

First-time New Films

Museum Alive!

Atlantic Productions
Release Date: 2015
Format: 3D
Length: 40 min.

Audiences are transported into a world-class museum late at night, where by the magic of incredible VFX the most fascinating exhibits of extinct creatures come alive. The sheer fun of experiencing this visually stunning fantasy-come-true is simply the entry point for some serious science: What's the evidence that these animals ever existed? How did they appear when alive? How did they live, and die out? Everything is based on the latest scientific research and bound together with take-way facts and figures. Set in one of the world's most spectacular museums, the film is also a hymn to the mission of the world's great cultural institutions.

Robots 3D

National Geographic Studios
Release Date: 6/30/2015
Format: 3D
Length: 40 min.

Humans do amazing things all the time, without even thinking. It takes 34 muscles to move your fingers and thumb and more than 80 billion neurons to think. Humans use 300 muscles just to stand still! Imagine trying to build a machine that can move like a human, think like a human, or simply stand still like a human. *Robots 3D* will explore building state of the art humanoids, and witness the trials and tribulations of their builders. You'll meet the leading humanoids of today, many of which are already performing previously unimaginable tasks such as walking, talking, and thinking. *Robots 3D* will introduce you to future challenges and the real world needs for robots, in a way only the giant screen can!

Humpback Whales

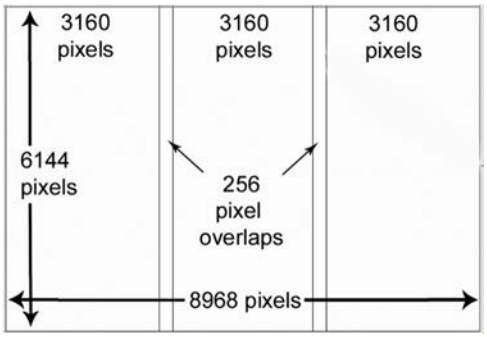
MacGillivray Freeman Films, Inc.
Release Date: 2/13/2015
Format: 3D
Length: 40 min.

Narrated by two-time Golden Globe nominee Ewan McGregor, *Humpback Whales* is an extraordinary journey into the mysterious world of one of nature's most awe-inspiring marine mammals. Set in the spectacular waters of Alaska and Hawaii and the remote islands of Tonga, this ocean adventure offers audiences an up-close look at how these whales communicate, sing, feed, play, and take care of their young. Captured here for the first time with IMAX 3D cameras, humpbacks were nearly driven to extinction 50 years ago, but today are making a slow but remarkable recovery

Journey to Space

Giant Screen Films
Release Date: 2/28/2015
Format: 3D
Length: 40 min.

Journey to Space celebrates space exploration and the international cooperation toward our future beyond Earth's orbit: a manned mission to Mars. The film is a capstone space film, chronicling the Shuttle orbiter program, the International Space Station, and the Hubble telescope. *Journey to Space* recognizes these accomplishments in the context of our future in space, what we've learned, and how to apply this knowledge to deep-space missions. The film takes audiences behind the scenes of the international effort to send astronauts to Mars within the next 20 years, culminating in a virtual voyage to the Red Planet



Option 4: Obtain higher resolution and 1.4 aspect ratio with three cameras.

*(from **HARRIS** on page 3)*

one. By using three digital cameras turned on their sides, with slight overlaps in image area coverage (much as the original three-strip Cinerama camera did), it is possible to capture an image with nearly three times the resolution of a single camera. The resulting image is much closer to the 1.43 aspect ratio, and doesn't require anamorphic lenses on the cameras or the projector. Square pixels remain square and post-production is simply a matter of seaming the overlapped camera shots well. Using three cameras avoids putting a blend-zone seam in the prime viewing area in the middle of the image.

At the Filmmakers' Symposium, we showed the results of such a test, which we conducted at **Christie**'s facility in Kitchener, ON. Since we only had access to a single Red camera, we filmed a static scene three times, precisely panning the camera between takes. Although the test shots were quite brief — 80 frames, a little over three seconds — they showed a very satisfying, high-resolution image, with seams that were virtually invisible. Of course, with only one camera, we could not shoot motion that crossed the seams, so it remains to be seen how well such shots would work with a three-camera rig. However, Christie has years of experience with multi-projector simulators showing real-time imagery where moving subjects and scenery routinely cross blend zones without issues.

The next steps

Having completed this first very simple test, there are many options for future tests. One might be to digitally present anamorphically captured 1.43 content in a digital, flat-screen theatre using some sort of anamorphic lens adapter or full anamorphic lens. To remove the camera limits, we could use CGI-simulated anamorphic footage and then try to find and test an anamorphic lens adapter that can be added to a typical digital projection lens to stretch the image vertically to give the standard aspect ratio image.

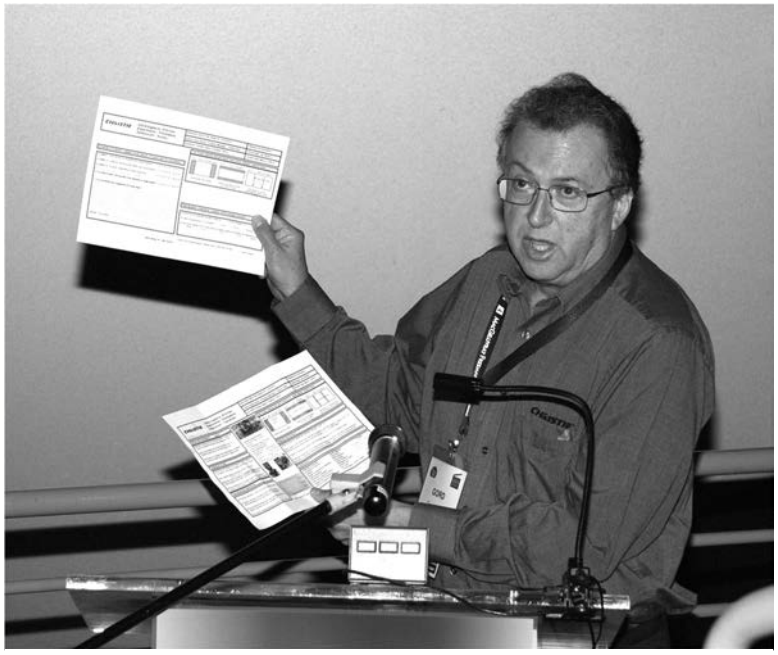
If we simulated one of the wider digital cameras, such as Red Epic Dragon, we would need to find and mount a suitable anamorphic adapter for the chosen projector with a roughly 136% vertical stretch. These add-on adapters, which swing in front of the normal digital projector lens, still need to be designed with the specific projection lens used in mind; one optical design will not necessarily work with just any lens without vignetting, excess distortion, or other problems.

Imax's **David Keighley** and Imax co-founder **Graeme Ferguson** think intermediates and cameras need resolution of 12–15K horizontal pixels (*See "Graeme Ferguson on the Future of Film," Oct-Nov 2014*). According to the Nyquist theorem, this should yield an honest horizontal projection resolution between 6K and 7.5K. The only way I know of to project digital images with better than 15/70 film resolution is with a multi-projector array. Neither electronics bandwidths nor chip resolutions are good enough yet to do this with a single projector at equivalent brightness. However, multi-projector simulators (such as the ones we help design at Christie) have achieved excellent resolution with higher light levels than 15/70 film systems. A similar 1x3 portrait-mode array of cameras and projectors would get very close to 15/70 film quality.

Anamorphics have oval pupils, unlike spherical lenses.

The GSCA Technical Committee looks forward to continuing these tests and presenting our results at future conferences.

Gord Harris is program manager for visualization/simulation R&D at Christie in Kitchener, ON, where he has worked since 2004. From 2000 to 2004 he ran his own technical consulting company, Go-R&D, with clients including Imax Corporation, Big Films Inc., and Stephen Low Productions. Before that he worked at Imax Corporation in various engineering and technical capacities for 23 years. He can be reached at gord.harris@christiedigital.com.



Christie's Gord Harris.

*(from **IMERSA** on page 1)*

level dome, is equipped with a **Sky-Skan** 8K fulldome system that uses six JVC digital projectors.

A highlight of the summit was the presentation of IMERSA's lifetime achievement award to planetarium veteran **Ian McLennan**.

What is fulldome?

In the opening session, "What is Fulldome?" several presenters discussed the qualities that separate it from other media. DMNS's **Dan Neafus**, who has been the host and one of the lead organizers of IMERSA and its summits, described the unique qualities of physical dome theaters and the shows that are made to show within them. He pointed out that fulldome theaters vary widely in their configurations — flat vs. tilted seating decks; concentric, epicentric, or unidirectional seating orientations — and that although there are similarities, each one is essentially unique.

Photo by Paul Lee. paulleephotography.smugmug.com

Nina Wise performed The Kepler Story *in the Fiske Planetarium.*

Ryan Wyatt, of the **California Academy of Sciences** in San Francisco, said that immersive shows have to be structured as narrative journeys. Citing the work of giant-screen filmmaker **Ben Shedd**, Wyatt said that "immersive experiences shift the action from the screen into the brain of the person watching. It's an embodied experience in a way that watching a film is not."

E&S's **Michael Daut** pointed out that, because the dome image doesn't have an edge like standard cinema or television, the framing and editing conventions of those media — long shot, medium shot, close-up — don't work in the same way, or at all, in the dome. "It's a more realistic view of how we appreciate and walk through life" that calls for a new set of esthetic rules.

Fulldome, GS business models

Paul Fraser of **Blaze Digital Cinema Works** led a session comparing the business models of GS film and digital fulldome theaters. He presented the results of a study he had planned to present at the 2014 summit, and which he outlined in an article in the Summer 2014 issue of *LF Examiner*. Although there are some factors and practices that differentiate GS and FD venues, there are many areas, technical, programmatic, and business-wise, in which they are similar.

Berend Reijnhoudt, commercial director of the Netherlands' **Omniversum** IMAX Dome theater, is well known to the GS community. With the imminent disappearance of film, he is considering digital fulldome systems to replace his 31-year-old IMAX 15/70 projector. He expects to make the switch in 2017, and is waiting to be able to compare the laser-illuminated IMAX digital system with other options.

Kris McCall of the **Sudekum Planetarium** in Nashville, TN, operates a 166-seat 62-foot (19-meter) dome theater with a Digistar 5 system and runs between 30 and 50 shows a week. The shows focus primarily on astronomy, but she has included GS films converted to fulldome, including ***Forces of Nature*** and ***Sea Monsters***.

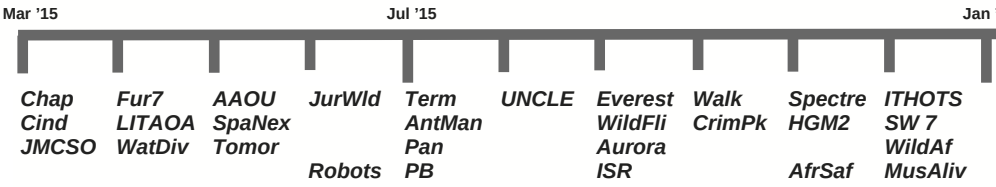
Speaking about the business models, McCall typically pays a flat fee of $10,000 –35,000 to lease a fulldome show for 50 years. It will start out as the "A" show, but move down to the "B" slot after a few months, before being taken off the regular schedule. It will remain available for school groups on demand. Reijnhoudt pays a per-head fee to license GS film, ranging from $0.50 to $1.25, with overall lease fees totaling about $70,000 per title. However, he also has to pay about $20,000 for the film print and another $10,000 to create soundtracks in the several languages spoken in the Netherlands. Leases require him to run between 200 and 800 performances of each title.

Reijnhoudt said he would, of course, be interested in flat-fee contracts if they cost him less, but that distributors can do calculations, too, and if you have a gate-share deal, you are sharing the risks with the distributor. With flat fees, you risk not making your money back. McCall said that since she is used to, and comfortable with, flat-fee arrangements, she would have to figure out the advantages to her. "Is it going to greatly increase my expenses? How is senior management going to take it if they have to write a check every month? Is it going to be more work on my part?"

The next section of the panel dealt with distribution of shows to GS and FD theaters. E&S's Michael Daut (who was also largely responsible for putting together the summit's professional development sessions) said that his company distributes more than 200 shows, including GS films converted to fulldome. He led the way in transferring GS films to the fulldome format, starting in 2007, for two reasons. The first was to "bring the real world into the fulldome environment, because up to that time everything in the dome was CG." The other reason was to provide an option for the film theaters that were planning to switch from film to digital.

Regarding distribution, shortly after E&S started producing fulldome shows Daut realized that the perpetual lease model was not sustainable, but the do-it-yourself ethos of the planetarium world had created a market that didn't want to pay much for content. He tries to craft flat-fee deals that approximate what a gate-share lease would earn, so that "good content can continue to come in to the marketplace, because that's what we all want."

*(see **IMERSA** on page 14)*



All films are 3D unless noted, underlined titles are 2D
* New listing.
Updated information is printed in **bold**.
Unless noted, all films will run about 40 minutes.
Some titles with limited release territories are not listed.

Avengers: Age of Ultron
Marvel Studios ; distributor: Walt Disney Pictures; director: Joss Whedon. Cast: Aaron Taylor-Johnson, Elizabeth Olsen, Scarlett Johansson, Chris Evans, Hayley Atwell, Robert Downey Jr., James Spader, Chris Hemsworth, Cobie Smulders, Samuel L. Jackson. Release: May 1. DMR.

Space Next 3D
Afterglow Studios; distributor: TBD; director, producer: Luke Ployhar; script: Scott Pearson. Release: May 15.
– NASA archival footage and other archival material will be used along with CGI.

Tomorrowland
Walt Disney Pictures; distributor: Walt Disney Pictures; director: Brad Bird. Cast: George Clooney, Judy Greer, Britt Robertson, Hugh Laurie, Kathryn Hahn. 2D. Release: May 22. DMR.

Jurassic World 3D
Universal Pictures; distributor: Universal Pictures; director: Colin Trevorrow. Cast: Chris Pratt, Judy Greer, Bryce Dallas Howard, Vincent D'Onofrio, BD Wong. Release: June 12. DMR.

Robots
National Geographic; distributor: National Geographic; director: Mike Slee; producers: Jini Durr, Brooke Runette; script: Richard Panek, Mike Slee; DP: Sean Phillips; executive producer: Lisa Truitt. Release: June.

Terminator Genisys
Paramount Pictures; distributor: Paramount Pictures; director: Alan Taylor. Cast: Emilia Clarke, Jai Courtney, Arnold Schwarzenegger, Matt Smith, Jason Clarke, J.K. Simmons. Release: July 1. DMR.

Ant-Man
Marvel Studios; distributor: Walt Disney Pictures; director: Peyton Reed. Cast: Evangeline Lilly, Hayley Atwell, Paul Rudd, Judy Greer, Corey Stoll, Michael Douglas, Bobby Cannavale, Wood Harris. Release: July 17. DMR.

Pan
Warner Bros. Pictures; distributor: Warner Bros.; director: Joe Wright. Cast: Rooney Mara, Hugh Jackman, Garrett Hedlund, Amanda Seyfried. Release: Feb. 6. DMR. Release: July 25. DMR.

Point Break
Warner Bros. Pictures; distributor: Warner Bros.; director: Ericson Core. Cast: Teresa Palmer, Luke Bracey, Ray Winstone, Édgar Ramírez, Numan Acar, Delroy Lindo, Tobias Santelmann. Release: July 31. DMR.

The Man From U.N.C.L.E.
Warner Bros. Pictures; distributor: Warner Bros.; director: Guy Ritchie. Cast: Henry Cavill, Alicia Vikander, Hugh Grant, Armie Hammer, Jared Harris. Release: Aug. 14. DMR.

Everest
Universal Pictures; distributor: Universal Pictures; director: Baltasar Kormákur. Cast: Jake Gyllenhaal, Keira Knightley, Robin Wright, Josh Brolin, Sam Worthington, Emily Watson. Release: Sept. 18. DMR.

Wild Flight 3D
*Colossus Productions, Atlantic Productions; **distributor: Atlantic Productions**; director: David Lee; producer: Anthony Geffen; writer: David Attenborough; DPs: Paul Williams, Peter Parks, Chris Parks; executive producer: Anthony Geffen. Release: Fall.*
– **Principal photography is complete. Post-production is under way.**

Aurora (wt)
Kallisti Media; distributor: tba; director: Jon Kitzen; producers: Nick Reed, Jon Kitzen; script: Jon Kitzen, Jessica Hendrickson; DP: Geoff Brown. Release: fall.

In Saturn's Rings
SV2 Studios; distributor: BIG & Digital; director, producer, writer, executive producer: Stephen van Vuuren. 2D. Release: Fall.

The Walk
Sony Pictures Entertainment; distributor: Sony Pictures Releasing; director: Robert Zemeckis. Cast: Joseph Gordon-Levitt, Ben Kingsley, Charlotte Le Bon, James Badge Dale, Ben Schwartz. 2D. Release: Oct. 2. DMR.

Crimson Peak
Legendary Pictures; distributor: Universal Pictures; director: Guillermo del Toro. Cast: Charlie Hunnam, Jessica Chastain, Tom Hiddleston, Mia Wasikowska, Doug Jones, Jim Beaver. 2D. Release: Oct. 16. DMR.

Spectre
MGM; distributor: Columbia Pictures; director: Sam Mendes. Cast: Dave Bautista, Ralph Fiennes, Daniel Craig, Monica Bellucci, Christoph Waltz, Léa Seydoux. Release: Nov. 6. DMR.

The Hunger Games: Mockingjay Part 2
Lionsgate; distributor: Lionsgate; director: Francis Lawrence. Cast: Jennifer Lawrence, Josh Hutcherson, Liam Hemsworth, Woody Harrelson, Elizabeth Banks, Julianne Moore, Philip Seymour Hoffman, Jeffrey Wright, Stanley Tucci, Donald Sutherland, Toby Jones. Release: Nov. 20. DMR.

In the Heart of the Sea
Warner Bros. Pictures; distributor: Warner Bros.; director: Ron Howard. Cast: Chris Hemsworth, Cillian Murphy, Charlotte Riley, Ben Whishaw, Brendan Gleeson, Benjamin Walker. 2D. Release: Dec. 11. DMR.

Star Wars: Episode VII
LucasFilm Ltd; distributor: Walt Disney Pictures; director: J.J. Abrams. Cast: Harrison Ford, Carrie Fisher, Mark Hamill, Andy Serkis, Oscar Isaac, Peter Mayhew, Max von Sydow. Release: Dec. 18. DMR.
– Filmed in part with IMAX cameras.

Wild Africa 3D
BBC Earth, Evergreen Studios; distributor: BBC Earth, Giant Screen Films, Reliance Entertainment, IM Global; directors: Patrick Morris, Neil Nightingale, Mike Slee; producers: Neil Nightingale, Myles Connolly, Amanda Hill; DPs: Mark Deeble, Robin Cox; score: Patrick Doyle; executive producers: Deepak Nayar, Stuart Ford, Marcus Arthur, Mike Newell, Mike Devlin, Miles Ketley. Release: December.
– In post-production.

African Safari 3D
nWave Pictures, Studio Canal; distributor: nWave Pictures Distribution; director: Ben Stassen; executive producers: Nadia Khamlichi, Adrian Politowski, Gilles Waterkeyn. Release: 2015.

Museum Alive 3D
*Colossus Productions, Atlantic Productions; **distributor: Atlantic Productions;** director: Daniel M. Smith; producer: Anthony Geffen; script: David Attenborough, Mike Davis; DP: Tim Cragg, Chris Parks; score: Ilan Eshker. Cast: David Attenborough. Release: 2015.*

America Wild: U.S. National Parks (wt)
*MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; DPs: Brad Ohlund, Greg MacGillivray, Ron Goodman; script: Tim Cahill; score: Steve Wood. **Release: Feb. 12, 2016.***
– January–February: Filmed in Yellowstone and Everglades.
– April: Filming cherry blossoms in Washington, DC.

Solar Impulse 3D (wt)
N3D Land Films; distributor: tba; directors: Pascal Vuong, Ronan Chapalain; producers: Catherine & Pascal Vuong, Ronan Chapalain; script: Pascal Vuong. Cast: Bertran Piccard, André Borschberg. Release: Feb. 28, 2016.
– February: Principal filming began in Abu Dhabi.

Warcraft
Universal Pictures; distributor: Universal Pictures; director: Duncan Jones. Cast: Dominic Cooper, Travis Fimmel, Paula Patton, Ben Foster, Toby Kebbell. Release: March 11, 2016. DMR.

Batman v. Superman: Dawn of Justice
Warner Bros.; distributor: Warner Bros.; director: Zack Snyder. Cast: Ben Affleck, Henry Cavill, Amy Adams, Jason Momoa, Gal Gadot, Jesse Eisenberg, Diane Lane, Jeremy Irons, Holly Hunter, Laurence Fishburne. 2D. Release: March 25, 2016.
– Filmed in part with IMAX cameras.

Life in Space *
NASA is breaking ground on a new brand of science, astrobiology.
December Media; distributor: MacGillivray Freeman Films; director Steve Westh; producer: Stephen Amezdroz; script: Alex Low; executive producer: Tony Wright. Release: March 2016.
– June: filming begins.

Behind the Cube
Radiant Images; distributor: tba; director, writer: Sean Phillips; producers: Brett Ratner, Bobby Mansouri, Michael Mansouri; DP: Vilmos Zsigmond; executive producer: Brett Ratner. Release: Spring 2016.

Secrets of the Universe
Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: Mark Poirier; executive producer: K2 Communications. Release: spring 2016.

Untitled Toni Myers Space Documentary
Imax Corporation; distributor: Imax Corporation; director/producer: Toni Myers; DP: James Neihouse. Release:

'16 Jul '16 Jan '17

SolImp Warcr
AmWild BatvSup Pred DrmBig
BTC SOTU UTMSD AMMM Patag SOTRG SOL→

spring 2016.
– October: Shooting at ISS began.

Carrier (wt) *
Carrier immerses audiences in breathtaking air and sea operations aboard a modern Nimitz-class nuclear powered carrier.
The Stephen Low Company; distributor: K2 Communications; director: Stephen Low. Release: 24-min. version: late spring 2016; 40-min. version: early 2017
– Summer 2014: Filmed at RIMPAC, major naval exercises in the Pacific Ocean.
– Shooting will continue this summer and fall.

Predator
BBC Earth, Silverback Productions; distributor: BBC Earth, Giant Screen Films; director, producer, writer: Alastair Fothergill; DP: Jamie Mcpherson; executive producer: Neil Nightingale. Release: December 2016.

Amazing Mighty Micro Monsters (wt)
Colossus Productions, Atlantic Productions; ***distributor: Atlantic Productions;*** *producer: Anthony Geffen. Release: 2016.*
– Post-production is under way.

Patagonia 3D: Into the Wild (wt)
3D Entertainment Films; distributor: 3D Entertainment Distribution; directors/producers: François Mantello, Jean-Jacques Mantello; score: Christophe Jacquelin. Release: 2016.

Secrets of the Royal Garden (formerly *The Kingdom of Plants*)
Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; script: David Attenborough; DP: Tim Cragg; score: Joel Douek; executive producer: Anthony Geffen. Shot in 4K. Cast: David Attenborough. Release: 2016.

Dream Big: Engineering Wonders of the World
MacGillivray Freeman Films, distributor: MacGillivray Freeman Films, director: Greg MacGillivray; producer: Shaun MacGillivray; DPs: Brad Ohlund, Greg MacGillivray, Ron Goodman; Script; Stephen Judson; Score: Steve Wood; Release: February 2017
– Summer filming will resume, locations TBD.

Return to Everest (formerly *Everest: Conquering Thin Air*)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Michael Brown, Greg MacGillivray, Jack Tankard, Ron Goodman; score: Steve Wood. Cast: Jamling Norgay, Araceli Segarra. ***Release: May 2017.***

Sea of Love *
The Sea of Love explores the many ways marine animals show their love for one another.
Achtel Pty. Ltd.; distributor: tbd; director, producer, DP: Pawel Achtel; script: Jan Aldenhoven. Release: 2018.
– Have filmed in far northern Coral Sea, Tonga, Tasmania. Future locations include Palau, South Africa, Dominican Republic.

MacGillivray Freeman Films

Director Greg MacGillivray (left) filming with the IMAX Solido 15/70 3D camera at Devil's Tower, Wyoming, for America Wild: U.S. National Parks.

*(from **IMERSA** on page 11)*

Loch Ness Productions' Mark C. Petersen has been producing planetarium shows since the pre-digital days, and as the industry transitioned to digital fulldome he began converting and distributing those classic shows in fulldome format. His customers asked him about shows made by other producers, so rather than turn them away, he began making deals to distribute other companies' shows. He said that the hundreds of schools that show fulldome shows in small inflatable domes on the gym floor hardly qualify as "theaters," since they don't sell tickets and can't provide meaningful figures for attendance on which variable pricing might be based. For these customers, he offers what he calls "t-shirt" pricing, "small, medium, large, or extra-large," based on the size of the image files. As explained on Loch Ness' Web site, prices for a 50-year lease start at $2,000 for 1K programs (small), and go up to $10,000 for shows sliced for multiple projectors (extra-large).

Mark Katz said that **National Geographic Studios** has been producing GS films for 15 years, and has recently started distributing some of them to fulldome theaters in cooperation with system providers E&S and Sky-Skan (who each have proprietary processes to make shows playable in their clients' theaters). NatGeo has also produced one original show for fulldomes (***Wildest Weather in the Solar System***) and is working on a second with Sky-Skan. Recognizing the expectations of the FD market, and the competition from many other titles, he offers flat-fee licensing, but is "respectfully aggressive" with pricing. GS theaters that have converted to or added fulldome generally continue to get gate-share deals. Fraser, who has worked with Nat Geo's FD clients, pointed out that in some of these latter cases they have worked out hybrid deals that combine aspects of fixed and variable leases. Katz added that GS producers aren't relying on fulldome bookings to recoup their multi-million-dollar budgets; they are an important secondary market. However, "it's a high-end production, it has value, it has performed. We'd like to see fair market value."

Live performances in the dome

One area in which the fulldome world has set itself apart from the GS and cinema worlds is the more common use of dome spaces by artists and experimenters, and the Summit provided several examples of this, including three live performances. The first of these was "Ceremony" by percussionist **James Hood**, who performed on several bell-like instruments called hangs, accompanying visuals on the dome created by **Tatiana Plakhova**.

The next was "Bella Gaia," an environmentally-themed show featuring satellite images, time-lapse nature photography, and scenes of cultural landmarks, with a musical score by **Kenji Williams**, who played violin live along with the recorded track.

Steve Savage (l) and Carolyn Collins Petersen present IMERSA's Lifetime Achievement Award to Ian McLennan.

The final performance was held on the last evening at the Fiske Planetarium. "The Kepler Story," developed and written by **Nina Wise**, is an hour-long, one-person play about the famous German astronomer who discovered that the planets orbited in ellipses, not circles, as had been assumed for millennia. Wise performed a shortened version of the show, which depicts the scientist's personal and professional struggles, accompanied by artistic and astronomical imagery on the dome. The show had previously been performed at the California Academy of Science.

All three performances were well received by attendees and demonstrated the nearly unlimited flexibility of digital fulldome systems to do much more than simply present star shows or movies.

McLennan tribute

Ian McLennan has been active in the planetarium world since 1960, when he became founding director of the first planetarium in Canada, the **Queen Elizabeth Planetarium** in Edmonton, AB, Canada (later subsumed by the Edmonton Space Science Center, and now known as **Telus World of Science, Edmonton**). He left in 1965 to found the **Strasenburgh Planetarium** in Rochester, NY, which opened in 1968, and is now part of the **Rochester Museum and Science Center**. He left Rochester in 1972 to become director of **Ontario Place** in Toronto, home of the first permanent IMAX theater, which had opened a year earlier. He has been an independent consultant since 1990, advising planetariums, museums, and theme parks around the world on a wide variety of topics.

IMERSA's tribute to McLennan and presentation of the Lifetime Achievement Award was co-hosted by **Carolyn Collins Petersen** of Loch Ness Productions and Sky-Skan's **Steve Savage**. They and others read numerous e-mails sent by friends and colleagues who couldn't attend, and introduced others who were there in person to speak about their relationships with McLennan. A few people sent videos, including two of his daughters. All spoke warmly of his professionalism, expertise, and wide-ranging knowledge, but also of his friendliness and willingness to help.

The general attitude was summed up by **John Jacobsen** of **White Oak Associates**, who wrote in a message read by Mark Petersen, "No one knows more about our field than Ian. While he is the ultimate expert, he also has the grace and wisdom to help his clients make their own decisions. Not only does he know the most about fulldomes and their astronomy programs, he knows the most about us and our stories. Ian calls Vancouver home, but we all know he lies. Ian's home is out here with us, on the road, around the globe. Ian's real home is under the stars and in our hearts."

Premiering This Month

Walt Disney Pictures

Lily James as Cinderella.

Chappie

"In the near future, a mechanized police force patrols the streets and deals with lawbreakers, but now the people are fighting back. When one police droid is stolen and given new programming, he acquires the ability to feel and think for himself. While the robot, dubbed 'Chappie,' puzzles out human behavior, the authorities begin to see him as a danger to mankind and order; they will stop at nothing to ensure that Chappie is the last of his kind."

Produced and distributed by **Sony Pictures Entertainment**. Directed by **Neill Blomkamp**. Starring **Sharlto Copley**, **Dev Patel**, **Jose Pablo Cantillo**, **Hugh Jackman**, **Sigourney Weaver**. DMR. Release: March 6.

Cinderella

"After her father unexpectedly dies, young Ella finds herself at the mercy of her cruel stepmother and stepsisters, who reduce her to scullery maid. Despite her circumstances, she refuses to despair. An invitation to a palace ball gives Ella hope that she might reunite with the dashing stranger she met in the woods, but her stepmother prevents her from going. Help arrives in the form of a kindly beggar woman who has a magic touch for ordinary things."

Produced and distributed by **Walt Disney Pictures**. Directed by **Kenneth Branagh**. Starring **Cate Blanchett**, **Lily James**, **Richard Madden**, **Helena Bonham Carter**, **Stellan Skarsgard**, **Derek Jacobi**. 2D. DMR. Release: March 13.

Jean-Michel Cousteau's Secret Ocean

"Narrated by renowned oceanographer **Dr. Sylvia Earle**, *Jean-Michel Cousteau's Secret Ocean* brings to large-format screens a breakthrough look at a secret world within the ocean that is perhaps the biggest story of all: that the smallest life in the sea is the mightiest force on which we all depend. Alongside marine biologist **Holly Lohuis**, **Jean-Michel Cousteau** invites audiences to dive into this whole new world that will leave them in awe of the beauty and diversity of the oceans — the source of all life on our planet — and inspire an even stronger desire to protect what they have either seen for the first time or perhaps re-discovered along the journey."

Produced and distributed by **3D Entertainment**. Directed by Jean-Michel Cousteau, photographed by **Gavin McKinney**, written by **Pamela Stacey**, scored by **Christophe Jacquelin**, and narrated by Sylvia Earle. Release: March.

Furious 7

"Deckard Shaw seeks revenge against Dominic Toretto and his family for the death of his brother."

Produced by **Original Film** and distributed by **Universal Pictures**. Directed by **James Wan**. Starring **Vin Diesel**, **Paul Walker**, **Jason Statham**, **Michelle Rodriguez**, **Jordana Brewster**, **Tyrese Gibson**, **Ludacris**, **Dwayne Johnson**, **Kurt Russell**. 2D. DMR. Release: April 4.

Universal Pictures

Paul Walker and Vin Diesel in Furious 7.

Living in the Age of Airplanes

"*Living in the Age of Airplanes* is a story about how the airplane has changed the world. Filmed in 18 countries across all seven continents, it renews our appreciation for one of the most extraordinary and awe-inspiring aspects of the modern world."

Produced by **Terwilliger Productions**, distributed by **National Geographic Studios**. Directed by **Brian Terwilliger**, produced by **Bryan Carroll** and Brian Terwilliger, photographed by **Andrew Waruszewski**, and scored by **James Horner**. Executive producer: **James Moll**. Narrated by **Harrison Ford**. 2D. Release: April 10.

The Water Diviner

"In 1919, Australian farmer Joshua Connor goes in search of his three missing sons, last known to have fought against the Turks in the bloody Battle of Gallipoli. Arriving in Istanbul, he is thrust into a vastly different world, where he encounters others who have suffered their own losses in the conflict."

Produced and distributed by **Warner Bros. Pictures**. Directed by **Russell Crowe**. Starring **Russell Crowe**, **Jai Courtney**, **Olga Kurylenko**, **Isabel Lucas**, **Damon Herriman**. 2D. DMR. Release: April

*(from **SHORTS** on page 24)*

on Sept. 12, following the annual conference in San Francisco, Sept. 9–11. Technologies sought include, without restriction, "8K" fulldome projection in 2D and 3D; DCI-compliant 4K projection for domes; non-DCI-compliant systems using 1.33 aspect ratio. Vendors are asked to describe the technologies proposed and state the amount of time installation will require, what costs the association would be asked to pay, and what level of sponsorship the vendor is willing to provide.

The deadline for initial expressions of interest is April 10. For more information, and the full RFI, go to tinyurl.com/gscarfi.

Jackson Hole calls for entries

The **Jackson Hole Wildlife Film Festival** is seeking entries for the biennial festival, to be held Sept. 28–Oct. 2, 2015, in Jackson, WY. There are six content categories, (e.g. animal behavior, conservation, people and nature), 11 program categories, including hosted, theatrical, and immersive, and five craft categories, including sound, visualization, and writing. A film may be entered in as many categories as it is eligible for. The deadline for entries is June 1.

For more info, visit jhfestival.org.

SMPTE calls for student papers

The **Society of Motion Picture and Television Engineers** has issued a call for papers for the SMPTE Student Paper Award, and is also accepting applications for the Louis F. Wolf, Jr., Memorial Scholarship. The award honors a student member of the society who "prepares and submits an outstanding paper dealing with some technical phase of motion pictures, television, photographic instrumentation or their closely allied arts and sciences." The paper will be published in SMPTE's *Motion Imaging Journal*.

The $5,000 scholarship is "designed to help students further their undergraduate studies in motion pictures and television, with an emphasis on technology," and is open to SMPTE student members who are full-time undergraduate students enrolled in an accredited two- or four-year college or university.

The application deadline for both programs is May 18. For more information on both, visit www.smpte.org.

Butterflies star is new Bond girl

Stephanie Sigman, who played real-life butterfly hunter **Catalina Aguago** in **SK Films**'s ***Flight of the Butterflies***, will star opposite **Daniel Craig** in the next **James Bond** film, ***Spectre***, produced by **MGM** and opening in IMAX and conventional theaters on Nov. 6. The 28-year-old actress has appeared in eight feature films and several television shows in her native Mexico. She will be the first Mexican "Bond girl."

Imax moves to new L.A. office

In March, **Imax Corporation** moved its California headquarters from Santa Monica to a new building near Los Angeles International Airport. The new address is 12582 West Millennium Drive, Los Angeles, CA 90094.

Construction at the new Imax building was not complete when the company moved in in early March .

Imax Corporation

Worldwide GS and IMAX Theaters

As of March 1, 2015

Note: To avoid double counting, theaters with digital and 15/70 systems are shown as 15/70 only.

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D		6			**6**
	8/70				1	
	10/70				1	**1**
	15/70					
	Total		**6**		**2**	**8**
Asia/Pac	D		274	1	22	**297**
	8/70	1			8	**9**
	10/70				7	**7**
	15/70	1	5	1	27	**34**
	Total	**2**	**279**	**2**	**64**	**347**
Europe	D	2	110	2	4	**118**
	8/70	1		1	3	**5**
	15/70	5	2	5	8	**20**
	Total	**8**	**112**	**8**	**15**	**143**
Middle East	D		11			**11**
	8/70					
	15/70	1			2	**2**
	Total		**11**		**2**	**13**
North America	D	5	324	1	43	**373**
	8/70	3			8	**11**
	15/70	8	42		65	**115**
	Total	**16**	**366**	**1**	**116**	**499**
South America	D	1	19		1	**21**
	8/70				1	**1**
	15/70	1				**1**
	Total	**2**	**19**		**2**	**23**
World	D	8	744	4	70	**826**
	8/70	5		1	21	**27**
	10/70				8	**8**
	15/70	15	49	6	102	**172**
	Total	**28**	**793**	**11**	**201**	**1,033**

By 2D / 3D

	2D	3D	Total
Africa	2	6	**8**
Asia/Pac	52	295	**347**
Europe	17	126	**143**
ME	1	12	**13**
NA	69	430	**499**
SA	1	22	**23**
Total	**142**	**891**	**1,033**

By Screen

	Dome	Flat	Comb	Total
Africa	2	6		**8**
Asia/Pac	46	301		**347**
Europe	13	130		**143**
ME	1	12		**13**
NA	47	450	2	**499**
SA	2	21		**23**
Total	**111**	**920**	**2**	**1,033**

Bookings: March-April 2015 by Film

500 bookings of 80 films in 162 theaters

These listings to not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close
AfricAdv	Katowice CC	10/4/13	10/3/15
	Krakow CC	10/4/13	10/3/15
	Lodz CC	10/4/13	10/3/15
	Poznan CC	10/4/13	10/3/15
	Warsaw CC	10/4/13	10/3/15
AirRacer	Hutchinson	1/1/15	12/31/15
	Louisville KSC	1/1/15	12/31/15
AIWC	Chandigarh	9/5/14	9/4/15
Alamo	San Antonio 2D AMC		
Animalop	Pittsburgh CSC	1/1/10	
Arabia3D	Mexicali	3/28/14	3/27/15
Bugs	Copenhagen	3/1/13	3/31/15
	Dallas PMNS	8/20/13	8/13/15
	London BFI	9/1/14	9/30/15
	Melbourne MV	9/1/14	9/30/15
	San Diego RHF	7/1/14	6/30/15
	Sydney WBS	8/6/14	8/6/15
	Vancouver TWS	3/11/06	6/30/15
Cinderel	**Raleigh**	**3/12/15**	
Closed	Seattle PSC 2	1/4/15	5/15
CRA	Richmond SMV II	3/1/14	3/1/15
CV	**Alexandria BA**	**10/1/13**	**12/31/16**
D-Day	Chantilly	5/23/14	5/22/15
	Columbus COSI	5/23/14	6/30/15
	Columbus GA NIM	5/23/14	5/22/15
	Copenhagen	4/7/14	4/30/15
	Dayton	5/24/14	6/30/15
	Dearborn THF	3/28/14	9/15
	Denver MNS	5/24/14	5/23/15
	Edmonton TWS	5/23/14	6/30/15
	Gatineau	6/6/14	6/5/15
	Hague	2/10/15	8/10/15
	Hampton VASC	5/23/14	5/22/15
	Huntsville USSRC	4/11/14	6/1/15
	Indianapolis Imx	5/9/14	4/30/15
	Louisville KSC	5/23/14	5/15
	McMinnville	5/23/14	5/22/15
	Paris Geo	4/2/14	12/31/15
	Pensacola NAM	10/1/14	4/1/15
	Regina	3/31/15	8/31/15
	San Jose ER AMC	3/1/15	9/1/15
	Sydney WBS	9/4/14	9/3/15
	Washington NASM	5/23/14	5/23/15
DinoAliv	Portland OMSI	5/23/14	5/30/16
DPTP	Baton Rouge LASM	9/12	9/15
	Jersey City	10/13	5/15
	Killeen	5/12	5/15
	Louisville KSC	6/14	7/16
	Tallahassee CLC	9/12	6/15
Dragons	**Guayaquil**	**5/1/14**	**12/31/15**
	Seoul 63	12/12/14	4/30/15
DSC	Denver MNS	12/12/14	12/14/15
	Jersey City	1/16/15	1/15/16
	Lehi	1/16/15	1/15/16
	Orlando SC	1/16/15	1/15/16
	Portland OMSI	1/16/15	1/15/16
	Quebec	1/23/15	1/15/16
	Raleigh	1/16/15	1/15/16
	Saint Augustine	1/16/15	1/15/16
	Virginia Beach AMSC	1/16/15	1/15/16
Everest	Poitiers Imax	5/31/14	3/1/15
	Spokane RP	**4/1/15**	**9/30/15**
FightPil	Chantilly	12/10/04	7/16
	Corpus Christi Lex	5/12/12	7/16
	Dayton	3/1/13	6/30/16
	Huntsville USSRC	7/1/13	7/1/16
	McMinnville	3/23/12	7/1/15
	Pensacola NAM	6/8/11	7/15
FlyMons	Des Moines	10/1/14	5/30/15
	Portland OMSI	5/22/14	5/21/15
FON	Columbus COSI	8/1/14	7/30/15
	Port of Spain	10/15/14	10/15/15
FOTB	Bogota Mal	4/1/13	4/10/15
	Chattanooga TA	10/5/12	4/30/15
	Cincinnati MC	2/14/13	6/20/15
	Cleveland	11/27/13	6/30/15
	Columbus COSI	9/1/14	5/31/15
	Davenport Put	2/15/13	6/30/15
	Des Moines	7/1/13	6/30/15
	Edmonton TWS	12/26/13	6/30/15
	Gatineau	10/5/12	10/4/15
	Hampton VASC	3/29/13	6/30/15
	Hastings	3/17/13	6/30/15
	Houston MNS	10/5/12	12/31/15
	Louisville KSC	9/30/12	6/30/15
	Melbourne MV	3/21/13	3/20/15
	Memphis Pink	3/1/14	5/22/15
	Mobile	1/14/14	8/31/15
	Nuremberg	11/19/14	5/18/15
	Pittsburgh CSC	3/15/13	6/30/15
	Raleigh	10/19/12	6/30/15
	Richmond SMV	5/1/13	9/30/15
	Sacramento Imx	8/13/13	6/30/15
	Saint Paul SMM	10/1/14	6/1/15
	Salt Lake City Clark	2/8/13	8/7/15
	San Diego RHF	10/12/12	6/30/15
	San Jose Tech	2/9/13	6/30/15
	Sudbury	6/17/13	7/30/15
	Tallahassee CLC	1/18/13	6/30/15
	Tampa MOSI	2/8/13	6/30/15
	Victoria DCI	4/5/13	6/30/15
	Washington NMNH	10/5/12	9/30/15
Furious7	**Raleigh**	**4/3/15**	
G3DNW	**Apple Valley Imx**	**10/3/14**	**4/2/16**
	Atlanta FMNH	10/17/14	3/31/15
	Berlin CS	4/20/14	10/19/15
	Budapest CC	4/24/14	4/23/15
	Chattanooga TA	**5/23/14**	**3/5/15**
	Copenhagen	2/8/14	8/7/15
	Dallas PMNS	9/1/14	5/31/15
	Davenport Put	10/17/14	10/16/15
	Gatineau	10/10/14	4/9/15
	Guayaquil	4/20/14	5/4/15
	Hangzhou IC	12/2/14	6/2/15
	Hastings	2/10/15	2/14/16
	Houston MNS	2/15/14	12/31/15
	Karlsruhe	10/6/14	4/19/15
	Katowice CC	6/18/14	9/18/15
	Keelung NMMST	1/1/15	12/31/15
	Krakow CC	6/18/14	9/18/15
	Kuwait SCK	**10/3/14**	**7/2/15**
	Lodz CC	6/18/14	9/18/15
	Los Angeles CSC	10/1/14	7/2/15
	Lubbock SS	11/7/14	6/6/15
	Lucerne	6/5/14	6/4/15
	Mexico City Pap	**3/27/15**	**3/26/16**
	Moscow BFC	10/6/14	10/5/15
	Nuremberg	10/15/14	10/14/15
	Orlando SC	7/5/14	1/4/16
	Phoenix ASC	12/12/14	7/31/15
	Poznan CC	6/18/14	9/18/15
	Prague CC	5/22/14	5/21/15
	Saint Augustine	4/1/15	3/31/16
	Seoul 63	3/1/15	6/1/15
	Shanghai Dome STM	12/31/14	12/30/15
	Stockholm	9/30/14	9/11/15
	Tijuana	10/25/14	10/24/15
	Warsaw CC	6/18/14	9/18/15
GC	Grand Canyon DCI	11/1/99	12/15
GCA	Davenport Put	10/3/14	10/2/15
	Gatineau	5/1/13	3/30/15
	Harrisburg	11/1/14	12/31/15
	Paris Geo	7/1/14	6/30/15
	Richmond SMV II	3/1/14	3/1/15
	Sinsheim	10/31/09	3/1/15
	Syracuse MOST	**4/4/15**	**4/3/16**
	Victoria DCI	10/3/14	3/1/15
GP	Shanghai Dome STM	8/31/14	8/30/15
GreatApe	Penrith	3/1/15	4/30/15
Greece	Richmond SMV II	3/1/14	3/1/15
	Seattle PSC 1	2/15	7/15
GWS	Atlanta FMNH	6/13/14	6/30/15
	Birmingham AL	2/13/15	2/29/16
	Boston NEA	5/31/13	5/31/15
	Branson	3/1/14	3/1/15
	Columbus COSI	6/1/14	8/1/15
	Davenport Put	1/28/15	1/31/16
	Des Moines	6/6/14	12/31/15
	Erie	6/6/14	6/30/15
	Galveston	6/28/14	12/31/16
	Houston MNS	8/2/13	7/31/15
	Hutchinson	5/1/14	5/31/15
	Kuwait SCK	10/15/13	6/15/15
	Lehi	9/6/13	6/30/15
	New Orleans	5/24/13	5/31/15
	Peoria RM	7/1/14	7/1/15
	Philadelphia FI	7/1/14	7/1/15
	Phoenix ASC	9/1/14	9/1/15
	Pittsburgh CSC	6/13/14	6/30/15
	Portland OMSI	11/29/13	5/31/15
	Richmond SMV	3/15/14	3/15/16
	Sacramento Imx	2/20/15	2/29/16
	Saint Augustine	8/9/13	9/8/15
	Saint Paul SMM	2/20/15	2/29/16
	Seattle PSC 1	9/19/14	9/19/16
	Singapore SC	11/1/14	10/31/15
	Sioux Falls	1/30/15	6/30/16
	Tallahassee CLC	6/15/13	6/30/16
	Tijuana	8/1/14	8/31/15
	Toronto OSC	10/4/13	4/30/15
	Victoria DCI	2/13/15	2/29/16
	Virginia Beach AMSC	5/29/14	5/31/15
HCBTD	San Simeon DCI	8/17/96	
HidUniv	**Aguascalientes**	**2/28/14**	**4/30/15**
	Athens Eug	**2/28/14**	**4/30/15**
	Copenhagen	**6/28/13**	**4/30/15**
	Dayton	5/1/14	4/30/15
	Glasgow	5/2/14	5/1/15
	Huntsville USSRC	**7/1/13**	**4/30/15**
	London SM	10/18/13	11/29/15
	Lubbock SS	9/12/14	3/11/15
	Memphis Pink	1/10/15	5/27/15
	Orlando SC	6/13/14	4/2/15
	Paris Geo	10/3/14	10/2/15
	Raleigh	11/7/14	11/6/15
	Saint Augustine	1/5/15	1/4/16
	Salt Lake City Clark	7/18/14	7/17/15
	San Diego RHF	7/4/14	7/3/15
	Valencia Spn	4/1/14	3/31/15
	Vancouver TWS	10/11/14	10/10/15
	Washington NASM	1/30/14	9/17/15
HOTB	Beijing 3D CSTM	10/15/14	10/15/15
Hubble3D	**Washington NASM**	**1/15**	**12/15**
HumpbWha	Atlanta FMNH	2/13/15	2/12/16
	Atlantic City	2/13/15	2/12/16
	Austin TSHM	2/13/15	2/12/16
	Boston MOS	2/13/15	2/12/16
	Boston NEA	2/13/15	2/12/16
	Cincinnati MC	2/13/15	2/12/16
	Dearborn THF	2/13/15	6/13/16

Film	Theater	Open	Close
	Detroit MSC	2/13/15	2/12/16
	Fort Lauderdale	2/13/15	2/12/16
	Fort Worth	**3/6/15**	**3/5/16**
	Houston MNS	**3/13/15**	**3/12/16**
	Jersey City	2/13/15	2/12/16
	Lubbock SS	2/13/15	2/12/16
	Memphis Pink	**3/7/15**	**3/7/16**
	New Orleans	**3/6/15**	**3/5/16**
	Norwalk MA	2/13/15	5/12/16
	Omaha Zoo	**3/15/15**	**2/28/16**
	Orlando SC	2/13/15	2/12/16
	Port of Spain	**3/12/15**	**3/11/16**
	Raleigh	**3/20/15**	**4/23/16**
	Richmond SMV	**3/14/15**	**2/12/16**
	Saint Augustine	2/13/15	2/12/16
	Saint Louis SC	2/13/15	2/12/16
	Salt Lake City Clark	2/13/15	2/12/16
	San Diego RHF	2/13/15	2/12/16
	San Jose Tech	2/13/15	2/12/16
	Sydney WBS	**4/23/15**	**4/2/16**
	Tallahassee CLC	2/20/15	2/20/16
	Tampa MOSI	2/20/15	9/19/15
Interste	Fort Worth	12/26/14	
IOLM	Fort Lauderdale	10/13/14	
	Raleigh	**4/4/14**	
	Salt Lake City Clark	4/4/14	6/11/15
Jerusale	Albuquerque NMMNH	4/11/14	12/31/15
	Atlanta FMNH	1/3/14	5/31/15
	Birmingham AL	5/23/14	11/23/15
	Boston MOS	9/20/13	9/19/15
	Branson	3/1/14	6/2/15
	Cincinnati MC	10/10/14	10/9/15
	Columbus COSI	2/11/15	2/10/16
	Columbus GA NIM	10/18/13	5/31/15
	Copenhagen	12/1/14	11/30/15
	Edmonton TWS	12/26/13	12/31/15
	Hague	3/31/14	3/30/15
	Harrisburg	10/18/14	9/30/15
	Huntsville USSRC	1/17/15	1/16/16
	Indianapolis Imx	9/19/14	9/18/15
	Kansas City Sci	9/19/14	9/18/15
	London BFI	1/1/14	5/31/15
	Louisville KSC	1/20/14	1/18/16
	Lucerne	12/15/14	6/1/15
	Melbourne MV	8/28/14	8/27/15
	Memphis Pink	4/12/14	5/22/15
	Montreal SC	10/10/14	10/9/15
	Philadelphia FI	1/5/15	1/1/16
	Pittsburgh CSC	3/7/14	3/6/15
	Sacramento Imx	9/15/14	10/31/15
	San Jose Tech	3/27/15	6/30/16
	Sioux Falls	10/1/14	3/31/15
	Speyer Dome	12/12/13	5/31/15
	Sudbury	4/19/14	4/13/15
	Sydney WBS	2/1/14	4/10/15
	Tallahassee CLC	11/15/14	11/13/15
	Victoria DCI	8/8/14	7/31/15
	Washington NMNH	11/22/13	5/31/15
JMCSO	Boston NEA	4/16/15	12/31/15
	Dearborn THF	2/27/15	12/31/15
	Galveston	3/6/15	12/31/15
	Indianapolis Imx	3/20/15	12/31/15
	Portland OMSI	2/20/15	12/31/15
JTS	Birmingham AL	2/13/15	8/15/15
	Davenport Put	1/31/15	5/31/15
	Huntsville USSRC	2/13/15	2/17/16
	Hutchinson	2/20/15	2/16/16
	KSC 1	2/27/15	2/27/16
	Saint Paul SMM	2/20/15	8/15/15
	San Diego RHF	**3/27/15**	
	Washington NASM	2/27/15	2/19/16
JTTSP	Charlotte DP	6/13/14	6/12/15
	Chattanooga TA	3/7/14	3/6/15
	Cleveland	5/23/14	5/22/15
	Denver MNS	**2/14/14**	**6/30/15**
	Detroit MSC	6/14/14	6/13/15
	Edmonton TWS	1/16/15	1/15/16
	Fort Worth	12/26/14	12/25/15
	Hague	7/1/14	6/30/15
	Norwalk MA	7/1/14	10/8/15
	Omaha Zoo	11/2/14	11/1/15
	Paris Geo	5/16/14	5/15/15
	Regina	10/3/14	10/2/15
	Richmond SMV	7/1/14	6/30/15
	Saint Augustine	8/1/13	7/31/15
	San Diego RHF	2/14/14	3/31/15
	San Jose Tech	1/11/14	6/30/15
	Shreveport	10/3/14	10/2/15
	Sudbury	**4/2/15**	**9/30/15**
	Vancouver TWS	5/17/14	5/16/15
JuraPark	Des Moines	1/24/15	4/12/15
Kenya	Gatineau	9/27/13	3/31/15
	Lucerne	1/1/15	12/31/15
	New Orleans	5/30/14	5/30/15
	Parker	12/7/14	12/31/15
L&C	Columbus COSI	8/1/14	7/30/15
	Richmond SMV	9/1/14	8/31/15
LastReef	Chicago Imx	1/18/13	
	Davenport Put	2/3/12	6/30/15
	Houston MNS	6/29/12	6/30/15
	Hutchinson	10/5/12	9/30/15
	Indianapolis Imx	10/4/13	6/30/15
	Louisville KSC	2/8/14	6/30/16
	Lucerne	6/7/13	
	Sacramento Imx	1/15/13	6/30/15
	Sioux Falls	1/30/15	6/30/16
	Tallahassee CLC	1/17/14	6/30/16
LivingSe	Hartberg	10/1/13	12/31/15
	Spokane RP	**4/1/15**	**9/30/15**
	Victoria DCI	**3/6/15**	**4/9/15**
LOF	McMinnville	3/23/12	6/18/15
MOE	San Diego RHF	12/14	5/15
MOF	Pensacola NAM	11/8/96	
	Victoria DCI	**3/6/15**	**4/9/15**
MOTM	Boston MOS	10/1/14	6/30/15
MOTN	Alexandria BA	10/1/13	12/31/15
	Lucerne	**2/3/15**	**12/31/15**
	Victoria DCI	**3/6/15**	**4/9/15**
MOTUW	Birmingham AL	3/1/15	9/1/15
	Calgary TS	7/1/14	
	Charlotte DP	2/8/15	1/31/16
	Cleveland	2/1/15	1/31/16
	Columbus COSI	11/19/14	11/18/15
	Copenhagen	6/19/14	6/18/15
	Erie	3/14/14	3/13/15
	Garden City	9/2/14	9/1/15
	Hartford CSC	9/13/14	9/12/15
	Hastings	6/3/14	6/2/15
	Hong Kong SM	12/1/14	8/31/15
	Huntsville USSRC	7/1/14	6/30/15
	Jersey City	7/4/14	7/3/15
	Kaohsiung NSTM	1/1/15	6/30/15
	Leon Exp	12/1/14	11/30/15
	London SM	8/1/14	7/31/15
	Melbourne MV	3/24/14	3/24/15
	Mexico City Pap	11/15/14	
	Milwaukee	10/1/14	
	Peoria RM	1/17/15	1/16/16
	Philadelphia FI	7/1/14	6/30/15
	Phoenix ASC	3/13/15	9/7/15
	Saint Louis SC	10/9/14	5/30/15
	San Jose Tech	8/30/14	9/1/15
	Shanghai 3D STM	7/1/14	6/30/15
	Tampa MOSI	11/21/14	11/20/15
	Tijuana	2/13/15	2/12/16
	Valencia Spn	7/1/14	6/30/15
	Washington NMNH	9/26/14	9/25/15
Mummies	Portland OMSI	1/1/14	5/30/15
	San Diego RHF	6/1/14	12/31/15
NATM3	**Raleigh**	**12/19/14**	
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
	Niagara NY DCI	5/1/07	
Ozarks	Branson	9/93	12/15
Penguins	Baltimore MSC	6/22/14	6/30/15
	Boston NEA	5/24/13	8/31/15
	Columbus COSI	9/21/13	6/5/15
	Dearborn THF	4/18/14	4/17/15
	Kagawa	10/1/14	4/12/15
	Lucerne	3/14/14	3/13/15
	Saitama SSH	2/1/15	5/1/15
PTJH	Albuquerque NMMNH	8/29/14	8/28/15
	Apple Valley Imx	2/20/15	2/18/16
	Atlanta FMNH	9/1/14	8/31/15
	Boston MOS	5/1/14	4/30/15
	Chicago Imx	2/13/15	12/12/16
	Cleveland	11/26/14	11/25/15
	Columbus COSI	5/1/14	4/30/15
	Dallas PMNS	5/23/14	5/22/15
	Davenport Put	7/17/14	7/16/15
	Denver MNS	6/1/14	5/31/15
	Edmonton TWS	9/26/14	9/25/15
	Gatineau	5/9/14	5/8/15
	Harrisburg	1/24/15	1/9/16
	Hong Kong SM	11/1/14	10/31/15
	Houston MNS	6/6/14	6/5/15
	Louisville KSC	7/4/14	7/3/15
	Lubbock SS	6/1/14	6/12/15
	Lucerne	9/18/14	9/17/15
	Milwaukee	6/13/14	6/12/15
	Montreal SC	12/22/14	12/21/15
	Orlando SC	6/7/14	6/6/15
	Parker	12/27/14	6/27/15
	Penrith	9/8/14	9/7/15
	Richmond SMV	8/16/14	8/15/15
	Salt Lake City Clark	10/10/14	10/9/15
	Sudbury	10/9/14	10/8/15
	Tampa MOSI	6/28/14	6/27/15
Rescue	Al Khobar	6/6/13	12/14/15
	Davenport Put	6/24/12	3/31/15
	McMinnville	6/1/12	5/31/15
Rheged	Penrith	7/1/00	
RME	**Beijing 3D CSTM**	**6/1/13**	
	Birmingham AL	9/12	
	Cincinnati MC	**1/1/15**	**12/31/15**
	Dearborn THF	**10/2/14**	
	Erie	**1/20/15**	**7/31/15**
	Gatineau	**5/6/13**	
	Kansas City Sci	**11/23/13**	**5/23/15**
	Lucerne	10/4/12	12/31/15
	Melbourne MV	**3/26/15**	**3/26/16**
	Omaha Zoo	11/1/13	11/26/15
	Pensacola NAM	10/1/14	3/31/15
	Pittsburgh CSC	**11/26/14**	**11/25/16**
	Saint Louis SC	**6/1/13**	
	Salt Lake City Clark	8/22/13	3/31/15
	San Jose Tech	**10/1/13**	
	Seattle PSC 2	**10/14/11**	
	Victoria DCI	**6/28/13**	
Robots3D	Dallas PMNS	11/21/14	11/20/15
SAA	Taichung NMNS	7/1/14	6/30/15
SeaMonst	Milwaukee	3/1/14	6/1/15
SpacJunk	Al Khobar	1/15/15	1/15/16
	Hastings	9/13/13	
	Hutchinson	10/31/14	10/30/15
	Tallahassee CLC	2/10/12	3/18/15
TA	Chicago Imx	9/12/14	9/12/15
	Dallas PMNS	1/8/15	5/31/15
	Harrisburg	10/8/14	10/31/15
	Hastings	1/15/14	6/30/15
	Houston MNS	1/1/15	7/31/16
	Memphis Pink	3/8/14	3/8/15
	Portland OMSI	9/24/14	9/30/15
	Sioux Falls	4/9/14	6/30/15
TinyGian	Albuquerque NMMNH	12/12/14	12/31/15
	Denver MNS	12/12/14	12/31/15
	Houston MNS	1/12/15	1/31/16
	New York AMNH	1/5/15	6/30/15
	Peoria RM	9/1/14	9/1/15
	Sioux Falls	9/1/14	9/1/15
	Tallahassee CLC	12/12/14	12/31/15
ToFly	Washington NASM	7/1/76	
TOTIA	Aguascalientes	12/19/14	6/30/15
	Al Khobar	6/1/14	6/1/15
	Chattanooga TA	10/3/14	10/3/15
	Columbus COSI	9/15/14	5/31/15
	Detroit MSC	9/26/14	9/26/15
	Galveston	11/15/13	12/31/15
	Hague	10/1/14	10/1/15
	Harrisburg	10/18/14	6/30/16
	Hastings	2/1/13	6/30/15
	Houston MNS	1/25/13	6/30/15
	Hutchinson	3/1/13	6/30/15
	Lehi	6/20/14	5/31/15
	Louisville KSC	11/28/13	6/30/16
	Mexicali	10/15/14	6/15/15
	Nuremberg	11/19/14	11/30/15
	Orlando SC	10/4/13	8/31/15
	Pittsburgh CSC	1/1/15	1/31/16
	Saint Félicien	5/1/14	5/1/15
	Spokane RP	5/15/14	5/15/15
	Sudbury	2/1/15	2/29/16
	Victoria DCI	8/30/13	5/31/15
	Yellowstone	5/1/14	5/31/15
TTA	Berlin CS	9/6/13	6/30/15
	Copenhagen	**12/12/13**	**4/30/15**
	Hastings	1/15/14	6/30/15
	Keelung NMMST	1/1/15	12/31/15

Film	Theater	Open	Close
	Louisville KSC	2/8/14	3/1/15
	Memphis Pink	3/8/14	3/8/15
	Moscow BFC	8/22/14	8/22/15
	Raleigh	4/20/12	3/1/15
	Spokane RP	**4/1/15**	**9/7/15**
	Tallahassee CLC	10/21/14	12/31/15
TTL	**Gatineau**	**4/1/15**	**8/31/15**
UWT3D	Gatineau	5/1/14	4/30/15
	Raleigh	2/2/14	4/2/15
	Washington NMNH	3/15/13	3/31/15
VanGogh	Charlotte DP	4/25/14	4/24/15
	Peoria RM	9/18/14	9/17/15
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
WM	Harrisburg	10/18/14	10/17/15
WOTA	Beijing CFM	3/1/15	3/1/16
	Erie	10/15/14	10/31/15
	Gatineau	12/19/14	12/31/15
	Hangzhou Bro	11/1/14	3/31/15
	Hutchinson	8/28/14	8/31/15
	Parker	5/2/14	5/31/15
	Sudbury	3/6/14	3/31/15
WWDPP3D	Columbus COSI	9/15/14	9/30/15
	Davenport Put	8/21/14	8/31/15
	Denver MNS	2/13/15	2/29/16
	Houston MNS	1/1/15	1/1/16
	Lehi	9/26/14	9/30/15
	Philadelphia FI	7/1/14	7/3/15
	Portland OMSI	8/22/14	8/22/15
	San Diego NHM	12/1/14	12/31/15
Yell	Yellowstone	5/1/14	12/31/16
ZionCany	Zion	7/1/08	

March-April 2015 by Theater

Theater	Film	Open	Close
Aguascalientes	**HidUniv**	**2/28/14**	**4/30/15**
	TOTIA	12/19/14	6/30/15
Al Khobar	Rescue	6/6/13	12/14/15
	SpacJunk	1/15/15	1/15/16
	TOTIA	6/1/14	6/1/15
Albuquerque NMMNH	Jerusale	4/11/14	12/31/15
	PTJH	8/29/14	8/28/15
	TinyGian	12/12/14	12/31/15
Alexandria BA	**CV**	**10/1/13**	**12/31/16**
	MOTN	10/1/13	12/31/15
Apple Valley Imx	**G3DNW**	**10/3/14**	**4/2/16**
	PTJH	2/20/15	2/18/16
Athens Eug	**HidUniv**	**2/28/14**	**4/30/15**
Atlanta FMNH	G3DNW	10/17/14	3/31/15
	GWS	6/13/14	6/30/15
	HumpbWha	2/13/15	2/12/16
	Jerusale	1/3/14	5/31/15
	PTJH	9/1/14	8/31/15
Atlantic City	HumpbWha	2/13/15	2/12/16
Austin TSHM	HumpbWha	2/13/15	2/12/16
Baltimore MSC	Penguins	6/22/14	6/30/15
Baton Rouge LASM	DPTP	9/12	9/15
Beijing 3D CSTM	HOTB	10/15/14	10/15/15
	RME	**6/1/13**	
Beijing CFM	WOTA	3/1/15	3/1/16
Berlin CS	G3DNW	4/20/14	10/19/15
	TTA	9/6/13	6/30/15
Birmingham AL	GWS	2/13/15	2/29/16
	Jerusale	5/23/14	11/23/15
	JTS	2/13/15	8/15/15
	MOTUW	3/1/15	9/1/15
	RME	9/12	
Bogota Mal	FOTB	4/1/13	4/10/15
Boston MOS	HumpbWha	2/13/15	2/12/16
	Jerusale	9/20/13	9/19/15
	MOTM	10/1/14	6/30/15
	PTJH	5/1/14	4/30/15
Boston NEA	GWS	5/31/13	5/31/15
	HumpbWha	2/13/15	2/12/16
	JMCSO	4/16/15	12/31/15
	Penguins	5/24/13	8/31/15
Branson	GWS	3/1/14	3/1/15
	Jerusale	3/1/14	6/2/15
	Ozarks	9/93	12/15
Budapest CC	G3DNW	4/24/14	4/23/15
Calgary TS	MOTUW	7/1/14	
Chandigarh	AIWC	9/5/14	9/4/15
Chantilly	D-Day	5/23/14	5/22/15
	FightPil	12/10/04	7/16
Charlotte DP	JTTSP	6/13/14	6/12/15
	MOTUW	2/8/15	1/31/16
	VanGogh	4/25/14	4/24/15
Chattanooga TA	FOTB	10/5/12	4/30/15
	G3DNW	**5/23/14**	**3/5/15**
	JTTSP	3/7/14	3/6/15
	TOTIA	10/3/14	10/3/15
Chicago Imx	LastReef	1/18/13	
	PTJH	2/13/15	12/12/16
	TA	9/12/14	9/12/15
Cincinnati MC	FOTB	2/14/13	6/20/15
	HumpbWha	2/13/15	2/12/16
	Jerusale	10/10/14	10/9/15
	RME	**1/1/15**	**12/31/15**
Cleveland	FOTB	11/27/13	6/30/15
	JTTSP	5/23/14	5/22/15
	MOTUW	2/1/15	1/31/16
	PTJH	11/26/14	11/25/15
Columbus COSI	D-Day	5/23/14	6/30/15
	FON	8/1/14	7/30/15
	FOTB	9/1/14	5/31/15
	GWS	6/1/14	8/1/15
	Jerusale	2/11/15	2/10/16
	L&C	8/1/14	7/30/15
	MOTUW	11/19/14	11/18/15
	Penguins	9/21/13	6/5/15
	PTJH	5/1/14	4/30/15
	TOTIA	9/15/14	5/31/15
	WWDPP3D	9/15/14	9/30/15
Columbus GA NIM	D-Day	5/23/14	5/22/15
	Jerusale	10/18/13	5/31/15
Copenhagen	Bugs	3/1/13	3/31/15
	D-Day	4/7/14	4/30/15
	G3DNW	2/8/14	8/7/15
	HidUniv	**6/28/13**	**4/30/15**
	Jerusale	12/1/14	11/30/15
	MOTUW	6/19/14	6/18/15
	TTA	**12/12/13**	**4/30/15**
Corpus Christi Lex	FightPil	5/12/12	7/16
Dallas PMNS	Bugs	8/20/13	8/13/15
	G3DNW	9/1/14	5/31/15
	PTJH	5/23/14	5/22/15
	Robots3D	11/21/14	11/20/15
	TA	1/8/15	5/31/15
Davenport Put	FOTB	2/15/13	6/30/15
	G3DNW	10/17/14	10/16/15
	GCA	10/3/14	10/2/15
	GWS	1/28/15	1/31/16
	JTS	1/31/15	5/31/15
	LastReef	2/3/12	6/30/15
	PTJH	7/17/14	7/16/15
	Rescue	6/24/12	3/31/15
	WWDPP3D	8/21/14	8/31/15
Dayton	D-Day	5/24/14	6/30/15
	FightPil	3/1/13	6/30/16
	HidUniv	5/1/14	4/30/15
Dearborn THF	D-Day	3/28/14	9/15
	HumpbWha	2/13/15	6/13/16
	JMCSO	2/27/15	12/31/15
	Penguins	4/18/14	4/17/15
	RME	**10/2/14**	
Denver MNS	D-Day	5/24/14	5/23/15
	DSC	12/12/14	12/14/15
	JTTSP	**2/14/14**	**6/30/15**
	PTJH	6/1/14	5/31/15
	TinyGian	12/12/14	12/31/15
	WWDPP3D	2/13/15	2/29/16
Des Moines	FlyMons	10/1/14	5/30/15
	FOTB	7/1/13	6/30/15
	GWS	6/6/14	12/31/15
	JuraPark	1/24/15	4/12/15
Detroit MSC	HumpbWha	2/13/15	2/12/16
	JTTSP	6/14/14	6/13/15
	TOTIA	9/26/14	9/26/15
Edmonton TWS	D-Day	5/23/14	6/30/15
	FOTB	12/26/13	6/30/15
	Jerusale	12/26/13	12/31/15
	JTTSP	1/16/15	1/15/16
	PTJH	9/26/14	9/25/15
Erie	GWS	6/6/14	6/30/15
	MOTUW	3/14/14	3/13/15
	RME	**1/20/15**	**7/31/15**
	WOTA	10/15/14	10/31/15
Fort Lauderdale	HumpbWha	2/13/15	2/12/16
	IOLM	10/13/14	
Fort Worth	**HumpbWha**	**3/6/15**	**3/5/16**
	Interste	12/26/14	
	JTTSP	12/26/14	12/25/15
Galveston	GWS	6/28/14	12/31/16
	JMCSO	3/6/15	12/31/15
	TOTIA	11/15/13	12/31/15
Garden City	MOTUW	9/2/14	9/1/15
Gatineau	D-Day	6/6/14	6/5/15
	FOTB	10/5/12	10/4/15
	G3DNW	10/10/14	4/9/15
	GCA	5/1/13	3/30/15
	Kenya	9/27/13	3/31/15
	PTJH	5/9/14	5/8/15
	RME	**5/6/13**	
	TTL	**4/1/15**	**8/31/15**
	UWT3D	5/1/14	4/30/15
	WOTA	12/19/14	12/31/15
Glasgow	HidUniv	5/2/14	5/1/15
Grand Canyon DCI	GC	11/1/99	12/15
Guayaquil	**Dragons**	**5/1/14**	**12/31/15**
	G3DNW	4/20/14	5/4/15
Hague	D-Day	2/10/15	8/10/15
	Jerusale	3/31/14	3/30/15
	JTTSP	7/1/14	6/30/15
	TOTIA	10/1/14	10/1/15
Hampton VASC	D-Day	5/23/14	5/22/15
	FOTB	3/29/13	6/30/15
Hangzhou Bro	WOTA	11/1/14	3/31/15
Hangzhou IC	G3DNW	12/2/14	6/2/15
Harrisburg	GCA	11/1/14	12/31/15
	Jerusale	10/18/14	9/30/15
	PTJH	1/24/15	1/9/16
	TA	10/8/14	10/31/15
	TOTIA	10/18/14	6/30/16
	WM	10/18/14	10/17/15
Hartberg	LivingSe	10/1/13	12/31/15
Hartford CSC	MOTUW	9/13/14	9/12/15
Hastings	FOTB	3/17/13	6/30/15
	G3DNW	2/10/15	2/14/16
	MOTUW	6/3/14	6/2/15
	SpacJunk	9/13/13	
	TA	1/15/14	6/30/15
	TOTIA	2/1/13	6/30/15
	TTA	1/15/14	6/30/15
Hong Kong SM	MOTUW	12/1/14	8/31/15
	PTJH	11/1/14	10/31/15
Houston MNS	FOTB	10/5/12	12/31/15
	G3DNW	2/15/14	12/31/15
	GWS	8/2/13	7/31/15
	HumpbWha	**3/13/15**	**3/12/16**
	LastReef	6/29/12	6/30/15
	PTJH	6/6/14	6/5/15
	TA	1/1/15	7/31/16
	TinyGian	1/12/15	1/31/16
	TOTIA	1/25/13	6/30/15
	WWDPP3D	1/1/15	1/1/16
Huntsville USSRC	D-Day	4/11/14	6/1/15
	FightPil	7/1/13	7/1/16
	HidUniv	**7/1/13**	**4/30/15**
	Jerusale	1/17/15	1/16/16
	JTS	2/13/15	2/17/16
	MOTUW	7/1/14	6/30/15
Hutchinson	AirRacer	1/1/15	12/31/15
	GWS	5/1/14	5/31/15

Theater	Film	Open	Close
	JTS	2/20/15	2/16/16
	LastReef	10/5/12	9/30/15
	SpacJunk	10/31/14	10/30/15
	TOTIA	3/1/13	6/30/15
	WOTA	8/28/14	8/31/15
Indianapolis Imx	D-Day	5/9/14	4/30/15
	Jerusale	9/19/14	9/18/15
	JMCSO	3/20/15	12/31/15
	LastReef	10/4/13	6/30/15
Jersey City	DPTP	10/13	5/15
	DSC	1/16/15	1/15/16
	HumpbWha	2/13/15	2/12/16
	MOTUW	7/4/14	7/3/15
Kagawa	Penguins	10/1/14	4/12/15
Kansas City Sci	Jerusale	9/19/14	9/18/15
	RME	**11/23/13**	**5/23/15**
Kaohsiung NSTM	MOTUW	1/1/15	6/30/15
Karlsruhe	G3DNW	10/6/14	4/19/15
Katoomba	WATE	6/1/97	
Katowice CC	AfricAdv	10/4/13	10/3/15
	G3DNW	6/18/14	9/18/15
Keelung NMMST	G3DNW	1/1/15	12/31/15
	TTA	1/1/15	12/31/15
Killeen	DPTP	5/12	5/15
Krakow CC	AfricAdv	10/4/13	10/3/15
	G3DNW	6/18/14	9/18/15
KSC 1	JTS	2/27/15	2/27/16
Kuwait SCK	**G3DNW**	**10/3/14**	**7/2/15**
	GWS	10/15/13	6/15/15
Lehi	DSC	1/16/15	1/15/16
	GWS	9/6/13	6/30/15
	TOTIA	6/20/14	5/31/15
	WWDPP3D	9/26/14	9/30/15
Leon Exp	MOTUW	12/1/14	11/30/15
Lodz CC	AfricAdv	10/4/13	10/3/15
	G3DNW	6/18/14	9/18/15
London BFI	Bugs	9/1/14	9/30/15
	Jerusale	1/1/14	5/31/15
London SM	HidUniv	10/18/13	11/29/15
	MOTUW	8/1/14	7/31/15
Los Angeles CSC	G3DNW	10/1/14	7/2/15
Louisville KSC	AirRacer	1/1/15	12/31/15
	D-Day	5/23/14	5/15
	DPTP	6/14	7/16
	FOTB	9/30/12	6/30/15
	Jerusale	1/20/14	1/18/16
	LastReef	2/8/14	6/30/16
	PTJH	7/4/14	7/3/15
	TOTIA	11/28/13	6/30/16
	TTA	2/8/14	3/1/15
Lubbock SS	G3DNW	11/7/14	6/6/15
	HidUniv	9/12/14	3/11/15
	HumpbWha	2/13/15	2/12/16
	PTJH	6/1/14	6/12/15
Lucerne	G3DNW	6/5/14	6/4/15
	Jerusale	12/15/14	6/1/15
	Kenya	1/1/15	12/31/15
	LastReef	6/7/13	
	MOTN	**2/3/15**	**12/31/15**
	Penguins	3/14/14	3/13/15
	PTJH	9/18/14	9/17/15
	RME	10/4/12	12/31/15
McMinnville	D-Day	5/23/14	5/22/15
	FightPil	3/23/12	7/1/15
	LOF	3/23/12	6/18/15
	Rescue	6/1/12	5/31/15
Melbourne MV	Bugs	9/1/14	9/30/15
	FOTB	3/21/13	3/20/15
	Jerusale	8/28/14	8/27/15
	MOTUW	3/24/14	3/24/15
	RME	**3/26/15**	**3/26/16**
Memphis Pink	FOTB	3/1/14	5/22/15
	HidUniv	1/10/15	5/27/15
	HumpbWha	**3/7/15**	**3/7/16**
	Jerusale	4/12/14	5/22/15
	TA	3/8/14	3/8/15
	TTA	3/8/14	3/8/15
Mexicali	Arabia3D	3/28/14	3/27/15
	TOTIA	10/15/14	6/15/15
Mexico City Pap	**G3DNW**	**3/27/15**	**3/26/16**
	MOTUW	11/15/14	
Milwaukee	MOTUW	10/1/14	
	PTJH	6/13/14	6/12/15
	SeaMonst	3/1/14	6/1/15
Mobile	FOTB	1/14/14	8/31/15
Montreal SC	Jerusale	10/10/14	10/9/15
	PTJH	12/22/14	12/21/15
Moscow BFC	G3DNW	10/6/14	10/5/15
	TTA	8/22/14	8/22/15
New Delhi ICC	ND		
New Orleans	GWS	5/24/13	5/31/15
	HumpbWha	**3/6/15**	**3/5/16**
	Kenya	5/30/14	5/30/15
New York AMNH	TinyGian	1/5/15	6/30/15
Niagara Can DCI	Niagara	7/1/86	
Niagara NY DCI	Niagara	5/1/07	
Norwalk MA	HumpbWha	2/13/15	5/12/16
	JTTSP	7/1/14	10/8/15
Nuremberg	FOTB	11/19/14	5/18/15
	G3DNW	10/15/14	10/14/15
	TOTIA	11/19/14	11/30/15
Omaha Zoo	**HumpbWha**	**3/15/15**	**2/28/16**
	JTTSP	11/2/14	11/1/15
	RME	11/1/13	11/26/15
Orlando SC	DSC	1/16/15	1/15/16
	G3DNW	7/5/14	1/4/16
	HidUniv	6/13/14	4/2/15
	HumpbWha	2/13/15	2/12/16
	PTJH	6/7/14	6/6/15
	TOTIA	10/4/13	8/31/15
Paris Geo	D-Day	4/2/14	12/31/15
	GCA	7/1/14	6/30/15
	HidUniv	10/3/14	10/2/15
	JTTSP	5/16/14	5/15/15
Parker	Kenya	12/7/14	12/31/15
	PTJH	12/27/14	6/27/15
	WOTA	5/2/14	5/31/15
Penrith	GreatApe	3/1/15	4/30/15
	PTJH	9/8/14	9/7/15
	Rheged	7/1/00	
Pensacola NAM	D-Day	10/1/14	4/1/15
	FightPil	6/8/11	7/15
	MOF	11/8/96	
	RME	10/1/14	3/31/15
Peoria RM	GWS	7/1/14	7/1/15
	MOTUW	1/17/15	1/16/16
	TinyGian	9/1/14	9/1/15
	VanGogh	9/18/14	9/17/15
Philadelphia FI	GWS	7/1/14	7/1/15
	Jerusale	1/5/15	1/1/16
	MOTUW	7/1/14	6/30/15
	WWDPP3D	7/1/14	7/3/15
Phoenix ASC	G3DNW	12/12/14	7/31/15
	GWS	9/1/14	9/1/15
	MOTUW	3/13/15	9/7/15
Pittsburgh CSC	Animalop	1/1/10	
	FOTB	3/15/13	6/30/15
	GWS	6/13/14	6/30/15
	Jerusale	3/7/14	3/6/15
	RME	**11/26/14**	**11/25/16**
	TOTIA	1/1/15	1/31/16
Poitiers Imax	Everest	5/31/14	3/1/15
Port of Spain	FON	10/15/14	10/15/15
	HumpbWha	**3/12/15**	**3/11/16**
Portland OMSI	DinoAliv	5/23/14	5/30/16
	DSC	1/16/15	1/15/16
	FlyMons	5/22/14	5/21/15
	GWS	11/29/13	5/31/15
	JMCSO	2/20/15	12/31/15
	Mummies	1/1/14	5/30/15
	TA	9/24/14	9/30/15
	WWDPP3D	8/22/14	8/22/15
Poznan CC	AfricAdv	10/4/13	10/3/15
	G3DNW	6/18/14	9/18/15
Prague CC	G3DNW	5/22/14	5/21/15
Quebec	DSC	1/23/15	1/15/16
Raleigh	**Cinderel**	**3/12/15**	
	DSC	1/16/15	1/15/16
	FOTB	10/19/12	6/30/15
	Furious7	**4/3/15**	
	HidUniv	11/7/14	11/6/15
	HumpbWha	**3/20/15**	**4/23/16**
	IOLM	**4/4/14**	
	NATM3	**12/19/14**	
	TTA	4/20/12	3/1/15
	UWT3D	2/2/14	4/2/15
Regina	D-Day	3/31/15	8/31/15
	JTTSP	10/3/14	10/2/15
Richmond SMV	FOTB	5/1/13	9/30/15
	GWS	3/15/14	3/15/16
	HumpbWha	**3/14/15**	**2/12/16**
	JTTSP	7/1/14	6/30/15
	L&C	9/1/14	8/31/15
	PTJH	8/16/14	8/15/15
Richmond SMV II	CRA	3/1/14	3/1/15
	GCA	3/1/14	3/1/15
	Greece	3/1/14	3/1/15
Sacramento Imx	FOTB	8/13/13	6/30/15
	GWS	2/20/15	2/29/16
	Jerusale	9/15/14	10/31/15
	LastReef	1/15/13	6/30/15
Saint Augustine	DSC	1/16/15	1/15/16
	G3DNW	4/1/15	3/31/16
	GWS	8/9/13	9/8/15
	HidUniv	1/5/15	1/4/16
	HumpbWha	2/13/15	2/12/16
	JTTSP	8/1/13	7/31/15
Saint Félicien	TOTIA	5/1/14	5/1/15
Saint Louis SC	HumpbWha	2/13/15	2/12/16
	MOTUW	10/9/14	5/30/15
	RME	**6/1/13**	
Saint Paul SMM	FOTB	10/1/14	6/1/15
	GWS	2/20/15	2/29/16
	JTS	2/20/15	8/15/15
Saitama SSH	Penguins	2/1/15	5/1/15
Salt Lake City Clark	FOTB	2/8/13	8/7/15
	HidUniv	7/18/14	7/17/15
	HumpbWha	2/13/15	2/12/16
	IOLM	4/4/14	6/11/15
	PTJH	10/10/14	10/9/15
	RME	8/22/13	3/31/15
San Antonio 2D AMC	Alamo		
San Diego NHM	WWDPP3D	12/1/14	12/31/15
San Diego RHF	Bugs	7/1/14	6/30/15
	FOTB	10/12/12	6/30/15
	HidUniv	7/4/14	7/3/15
	HumpbWha	2/13/15	2/12/16
	JTS	**3/27/15**	
	JTTSP	2/14/14	3/31/15
	MOE	12/14	5/15
	Mummies	6/1/14	12/31/15
San Jose ER AMC	D-Day	3/1/15	9/1/15
San Jose Tech	FOTB	2/9/13	6/30/15
	HumpbWha	2/13/15	2/12/16
	Jerusale	3/27/15	6/30/16
	JTTSP	1/11/14	6/30/15
	MOTUW	8/30/14	9/1/15
	RME	**10/1/13**	
San Simeon DCI	HCBTD	8/17/96	
Seattle PSC 1	Greece	2/15	7/15
	GWS	9/19/14	9/19/16
Seattle PSC 2	Closed	1/4/15	5/15
	RME	**10/14/11**	
Seoul 63	Dragons	12/12/14	4/30/15
	G3DNW	3/1/15	6/1/15
Shanghai 3D STM	MOTUW	7/1/14	6/30/15
Shanghai Dome STM	G3DNW	12/31/14	12/30/15
	GP	8/31/14	8/30/15
Shreveport	JTTSP	10/3/14	10/2/15
Singapore SC	GWS	11/1/14	10/31/15
Sinsheim	GCA	10/31/09	3/1/15
Sioux Falls	GWS	1/30/15	6/30/16
	Jerusale	10/1/14	3/31/15
	LastReef	1/30/15	6/30/16
	TA	4/9/14	6/30/15
	TinyGian	9/1/14	9/1/15
Speyer Dome	Jerusale	12/12/13	5/31/15
Spokane RP	**Everest**	**4/1/15**	**9/30/15**
	LivingSe	**4/1/15**	**9/30/15**
	TOTIA	5/15/14	5/15/15
	TTA	**4/1/15**	**9/7/15**
Stockholm	G3DNW	9/30/14	9/11/15
Sudbury	FOTB	6/17/13	7/30/15
	Jerusale	4/19/14	4/13/15
	JTTSP	**4/2/15**	**9/30/15**
	PTJH	10/9/14	10/8/15
	TOTIA	2/1/15	2/29/16
	WOTA	3/6/14	3/31/15
Sydney WBS	Bugs	8/6/14	8/6/15
	D-Day	9/4/14	9/3/15
	HumpbWha	**4/23/15**	**4/2/16**
	Jerusale	2/1/14	4/10/15
Syracuse MOST	**GCA**	**4/4/15**	**4/3/16**
Taichung NMNS	SAA	7/1/14	6/30/15
Tallahassee CLC	DPTP	9/12	6/15
	FOTB	1/18/13	6/30/15
	GWS	6/15/13	6/30/16
	HumpbWha	2/20/15	2/20/16

Theater	Film	Open	Close
	Jerusale	11/15/14	11/13/15
	LastReef	1/17/14	6/30/16
	SpacJunk	2/10/12	3/18/15
	TinyGian	12/12/14	12/31/15
	TTA	10/21/14	12/31/15
Tampa MOSI	FOTB	2/8/13	6/30/15
	HumpbWha	2/20/15	9/19/15
	MOTUW	11/21/14	11/20/15
	PTJH	6/28/14	6/27/15
Tijuana	G3DNW	10/25/14	10/24/15
	GWS	8/1/14	8/31/15
	MOTUW	2/13/15	2/12/16
Toronto OSC	GWS	10/4/13	4/30/15
Valencia Spn	HidUniv	4/1/14	3/31/15
	MOTUW	7/1/14	6/30/15

Theater	Film	Open	Close
Vancouver TWS	Bugs	3/11/06	6/30/15
	HidUniv	10/11/14	10/10/15
	JTTSP	5/17/14	5/16/15
Victoria DCI	FOTB	4/5/13	6/30/15
	GCA	10/3/14	3/1/15
	GWS	2/13/15	2/29/16
	Jerusale	8/8/14	7/31/15
	LivingSe	**3/6/15**	**4/9/15**
	MOF	**3/6/15**	**4/9/15**
	MOTN	**3/6/15**	**4/9/15**
	RME	**6/28/13**	
	TOTIA	8/30/13	5/31/15
Virginia Beach AMSC	DSC	1/16/15	1/15/16
	GWS	5/29/14	5/31/15
Vulcania	Vulcania	2/22/02	

Theater	Film	Open	Close
Warsaw CC	AfricAdv	10/4/13	10/3/15
	G3DNW	6/18/14	9/18/15
Washington NASM	D-Day	5/23/14	5/23/15
	HidUniv	1/30/14	9/17/15
	Hubble3D	**1/15**	**12/15**
	JTS	2/27/15	2/19/16
	ToFly	7/1/76	
Washington NMNH	FOTB	10/5/12	9/30/15
	Jerusale	11/22/13	5/31/15
	MOTUW	9/26/14	9/25/15
	UWT3D	3/15/13	3/31/15
Yellowstone	TOTIA	5/1/14	5/31/15
	Yell	5/1/14	12/31/16
Zion	ZionCany	7/1/08	

Key to Film Abbreviations

Film	Title	Year	Dist		
AfricAdv	African Adventure 3D	2007	3D	nWP
AirRacer	Air Racers 3D: Forces of Flight	2012	3D	3DED
AIWC	Adventures in Wild California	2000		MFF
Alamo	Alamo: The Price of Freedom	1988		MFF
Animalop	Animalopolis	2008	3D	K2
Arabia3D	Arabia 3D	2010	3D	MFF
Bugs	Bugs!	2003	3D	SKF
Cinderel	Cinderella	2015		WDPD
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
D-Day	D-Day: Normandy 1944	2014	3D	3DED
DinoAliv	Dinosaurs Alive	2007	3D	GSF
DPTP	Dinosaur Passage to Pangaea	2011	3D	CGI
Dragons	Dragons: Real Myths and Unreal Creatures	2013	3D	B&D
DSC	Deepsea Challenge 3D	2015	3D	NGD
Everest	Everest	1998		MFF
FightPil	Fighter Pilot: Operation Red Flag	2004	3D	K2
FlyMons	Flying Monsters 3D	2011	3D	NGD
FON	Forces of Nature	2004		NGD
FOTB	Flight of the Butterflies	2012	3D	SKF
Furious7	Furious 7	2015		UP
G3DNW	Galapagos 3D: Nature's Wonderland	2014	3D	nWP
GC	Grand Canyon: The Hidden Secrets	1985		NGD
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF
GP	Greatest Places, The	1998		MFF
GreatApe	Great Apes 3D	2014	3D	nWP
Greece	Greece: Secrets of the Past	2006		MFF
GWS	Great White Shark	2013	3D	GSF
HCBTD	Hearst Castle: Building the Dream	1996		NGD
HidUniv	Hidden Universe	2013	3D	MFF
HOTB	Hurricane on the Bayou	2006		MFF
Hubble3D	Hubble 3D	2010	3D	IMAX
HumpbWha	Humpback Whales	2015	3D	MFF
Interste	Interstellar	2014		PPC
IOLM	Island of Lemurs: Madagascar	2014	3D	IMAX
Jerusale	Jerusalem	2013	3D	NGD
JMCSO	Jean-Michel Cousteau's Secret Ocean	2015	3D	3DED
JTS	Journey to Space	2015	3D	K2
JTTSP	Journey to the South Pacific	2013	3D	MFF
JuraPark	Jurassic Park 3D	2013	3D	UP
Kenya	Kenya 3D: Animal Kingdom	2013	3D	3DED
L&C	Lewis & Clark: Great Journey West	2002		NGD
LastReef	Last Reef, The	2012	3D	GSF
LivingSe	Living Sea, The	1994		MFF
LOF	Legends of Flight	2010	3D	K2
MOE	Mysteries of Egypt	1998		NGD
MOF	Magic of Flight, The	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
MOTN	Mystery of the Nile	2005		MFF
MOTUW	Mysteries of the Unseen World	2013	3D	NGD
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
NATM3	Night at the Museum 3: Secret of the Tomb	2014		FOX

Film	Title	Year	Dist	
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD
Ozarks	Ozarks: Legacy and Legend	1993		IMAX
Penguins	Penguins 3D	2013	3D	nWP
PTJH	Pandas: The Journey Home	2014	3D	NGD
Rescue	Rescue 3D	2011	3D	K2
Rheged	Rheged: The Lost Kingdom	2000		unk
RME	Rocky Mountain Express	2011		SLC
Robots3D	Robots 3D	2015	3D	NGD
SAA	Shackleton's Antarctic Adventure	2001		NGD
SeaMonst	Sea Monsters: A Prehistoric Adventure	2007		NGD
SpacJunk	Space Junk	2012	3D	K2
TA	Tornado Alley	2011	3D	GSF
TinyGian	Tiny Giants 3D	2014	3D	GSF
ToFly	To Fly!	1976		MFF
TOTIA	Titans of the Ice Age	2013	3D	GSF
TTA	To the Arctic	2012	3D	IMAX
TTL	To The Limit	1989		MFF
UWT3D	Ultimate Wave Tahiti 3D, The	2010	3D	K2
VanGogh	Van Gogh: Brush with Genius	2009		MFF
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
WM	Watermelon Magic	2013	3D	B&D
WOTA	Wonders of the Arctic	2014	3D	GSF
WWDPP3D	Walking With Dinosaurs: Prehistoric Planet 3D	2014	3D	GSF
Yell	Yellowstone	1994		NGD
ZionCany	Zion Canyon	1994		K2

March-April 2015 Bookings Count

#	Film	#	Film	#	Film	#	Film
35	G3DNW	7	Penguins	2	L&C	1	Hubble3D
32	Jerusale	7	TinyGian	2	MOF	1	Interste
31	GWS	7	WOTA	2	Mummies	1	JuraPark
30	FOTB	6	FightPil	2	Niagara	1	LOF
29	HumpbWha	5	AfricAdv	2	VanGogh	1	MOE
29	MOTUW	5	DPTP	1	AIWC	1	MOTM
27	PTJH	5	JMCSO	1	Alamo	1	NATM3
22	TOTIA	4	Kenya	1	Animalop	1	ND
21	D-Day	4	SpacJunk	1	Arabia3D	1	Ozarks
19	JTTSP	3	IOLM	1	Cinderel	1	Rheged
18	HidUniv	3	LivingSe	1	Closed	1	Robots3D
17	RME	3	MOTN	1	CRA	1	SAA
10	LastReef	3	Rescue	1	CV	1	SeaMonst
10	TTA	3	UWT3D	1	DinoAliv	1	ToFly
9	DSC	2	AirRacer	1	Furious7	1	TTL
8	GCA	2	Dragons	1	GC	1	Vulcania
8	JTS	2	Everest	1	GP	1	WATE
8	TA	2	FlyMons	1	GreatApe	1	WM
8	WWDPP3D	2	FON	1	HCBTD	1	Yell
7	Bugs	2	Greece	1	HOTB	1	ZionCany

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3ality Digital LLC
55 E. Orange Grove Avenue
Burbank, CA 91502-1827 USA
Tel: 818-333-3000
Fax: 818-333-3001
www.3alityTechnica.com

3D Entertainment Distribution Ltd. **3DED**
Ibex House 61-65 Baker Street
Weybridge, Surrey KT13 8AH UNITED KINGDOM
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEfilms.com

3D Entertainment Films Ltd.
Ibex House 61-65 Baker Street
Weybridge, Surrey KT13 8AH UNITED KINGDOM
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEfilms.com

Afterglow Studios
527 Marquette Ave. #2500
Minneapolis, MN 55402 USA
www.afterglowstudios.com

AMC Universal Citywalk Stadium 19 & IMAX
100 Universal City Plaza
Universal City, CA 91608 USA
Tel: 818-760-8100
www.amctheatres.com/

American Society of Cinematographers
PO BOX 2230
Hollywood, CA 90078 USA
Tel: 323-969-4333
Fax: 323-882-6391
www.cinematographer.com

Atlantic Productions
Brook Green House
4 Rowan Road, Hammersmith
London, W6 7DU UNITED KINGDOM
Tel: +44 20 8735 9300
Fax: +44 20 8735 9333
www.atlanticproductions.co.uk

BBC Earth
Media Centre, 201 Wood Lane
2nd Floor, MC2C6
London, W12 7TQ UNITED KINGDOM
http://bbcearth.com/

BIG & Digital **B&D**
2900 Sunridge Heights Pkwy., #1218
Henderson, NV 89052 USA
Tel: 502-212-1559
http://biganddigital.com/

Big Films, Inc. **BFI**
1066 Boucher Crescent
Manotick, ON K4M 1B3 CANADA
Tel: 613-692-9856
Fax: 613-692-9857
www.bigfilms.ca

Blaze Digital Cinema Works
1771 Post Road East, #164
Westport, CT 06880 USA
Tel: 203-292-5745
Fax: 203-404-4998
http://blazedigitalcinema.com/

California Academy of Sciences
55 Music Concourse Drive
Golden Gate Park
San Francisco, CA 94118 USA
www.calacademy.org

Christie Digital Systems
809 Wellington St. N.
Kitchener, ON N2G 4Y7 CANADA
Tel: 519-744-7111
Fax: 519-749-3139

Christie Digital Systems USA, Inc.
10550 Camden Drive
Cypress, CA 90630 USA
Tel: 714-236-8610
Fax: 714-229-7128
www.christiedigital.com

Cinema Group, Inc. **CGI**
464 S. Ranch Drive
Alpine, UT 84004 USA
Tel: 801-772-0860

Columbia Pictures **COL**
10202 W. Washington Blvd.
Culver City, CA 90232 USA
www.sonypictures.com/

D3D Cinema
990 Grove St., Suite 200
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.d3dcinema.com/

Day's End Pictures, Inc.
10659 Cranks Road
Culver City, CA 90230 USA
Tel: 310-839-6736
Fax: 310-839-6736

December Media
Level 1, 462 City Rd
South Melbourne, Victoria 3205 AUSTRALIA
Tel: +61-3-9699 8911
Fax: +61-3-9699-8611
www.decembermedia.com.au

Denver Museum of Nature and Science
2001 Colorado Boulevard
Denver, CO 80205-5732 USA
Tel: 303-322-7009
Fax: 303-370-6044
www.dmns.org/

Evans & Sutherland
770 Komas Drive
Salt Lake City, UT 84108-1229 USA
Tel: 801-588-1000
Fax: 801-588-4500
www.es.com

Fiske Planetarium
2414 Regent Dr.
Boulder, CO 80309 USA
Tel: 303-492-5002
http://fiske.colorado.edu/beta/

Focus Features
100 Universal City Plaza
Universal City, CA 91608 USA
Tel: 818 777 7373
www.focusfeatures.com/

FotoKem Industries, Inc.
2801 W. Alameda Ave.
Burbank, CA 91505-4582 USA
Tel: 818-846-3101
Fax: 818-841-2130
www.fotokem.com

Foxfire Interactive Corporation
500 East Washington St, Suite 30
North Attleboro, MA 02760 USA
Tel: 508-699-6650
Fax: 508-699-6651
www.foxfireinteractive.com

Giant Screen Cinema Association
624 Holly Springs Road Suite 243
Holly Springs, NC 27540 USA
Tel: 919-346-1123
www.giantscreencinema.com

Giant Screen Films **GSF**
990 Grove St., Suite 200
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.gsfilms.com

Helifilms, Ltd. **HFL**
PO Box 23498, Docklands
Melbourne, VIC 8012 AUSTRALIA
Tel: +61 3 9645 2394
Fax: +61 3 9646 5446
www.helifilms.com/

Houston Museum of Natural Science **HMNS**
5555 Hermann Park Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

IMERSA
, USA
www.imersa.org

International 3D and Advanced Imaging Society
1801 Century Park East, Ste 1040
Century City, CA 90067 USA
Tel: 310-203-9733
www.international3dsociety.com

Jackson Hole Wildlife Film Festival
240 S. Glenwood, Suite 112
PO Box 3940
Jackson Hole, WY 83001 USA
Tel: 307-733-7016
Fax: 307-733-7376
www.jhfestival.org

K2 Communications **K2**
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
Tel: 310-524-9100
Fax: 310-524-1540
www.k2communications.com/

Kallisti Media
8530 Wilshire Blvd, Ste 550
Beverly Hills, CA 90211 USA
http://kallistimedia.com/

Keo Consultants
126 Longwood Ave. Apt 3
Brookline, MA 02446 USA
Tel: 617-734-7305
Fax: 617-734-7305

La Vingt-Cinquieme Heure
8 rue Godillot
Saint-Ouen, 93400 FRANCE
www.25hprod.com/

Large Screen Cinema
Los Angeles, CA USA

Legendary Pictures
4000 Warner Blvd.
Building 76
Burbank, CA 91522 USA
www.legendarypictures.com

Lionsgate **LG**
2700 Colorado Ave., Suite 200
Santa Monica, CA 90404 USA
Tel: 310-255-3700
Fax: 310-255-3870
www.lionsgate.com

Loch Ness Productions
P. O. Box 924
Nederland, CO 80466-0924 USA
Tel: 303-642-7250
Fax: 303-642-7249
www.lochnessproductions.com

LucasFilm Ltd.
PO Box 2009
San Rafael, CA 94912 USA
Tel: 415-662-1800
Fax: 415-662-2437
www.lucasfilm.com

MacGillivray Freeman Films, Inc. **MFF**
PO Box 205
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

MacLeod Productions
502 10th Street
Santa Monica, CA 90402 USA
Tel: 310-395-4739
Fax: 310-452-2007

Marvel Studios
1600 Rosecrans Ave
Manhattan Beach, CA 90266-3708 USA
Tel: 310-550-3100
www.marvel.com/

Master's Digital, Inc.
8867 Forest Park Dr
Saanichton, BC V8L 5A7 CANADA
Tel: 250-412-2629
www.mastersdigital.com/

McWane Science Center
200 19th street
Birmingham, AL 35203-3116 USA
Tel: 205-714-8300
Fax: 205-714-8400
www.mcwane.org

Metro-Goldwyn-Mayer **MGM**
245 N Beverly Dr
Beverly Hills, CA 90210 USA
Tel: 310 449 3000
www.mgm.com/

N3D Land Production
10 place du theatre
Sevres, 92310 FRANCE
Tel: + 33-6 88 88 87 78
www.n3dland.com/

National Geographic Studios
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7665
Fax: 202-775-6517
http://movies.nationalgeographic.com/movies/

National Geographic Studios **NGD**
161 6th Avenue, 15th Floor
New York, NY 10013 USA
Tel: 212-224-8468
Fax: 212-741-0374
http://movies.nationalgeographic.com/movies/

National Science Foundation
4201 Wilson Blvd. Ste 885
Arlington, VA 22230 USA
Tel: 703-292-8600
www.nsf.gov

Nina Wise
250 C Street
San Rafael, CA 94901 USA
www.ninawise.com/

nWave Pictures
282 Rue Des Allies
Brussels, B-1190 BELGIUM
Tel: +32 2 347 63 19
Fax: +32 2 347 24 54
www.nwave.com

Omniversum
P.O. Box 30.313
Hague, 2500 GH NETHERLANDS
Tel: +31 70 307 3456
Fax: +31 70 307 3450
www.omniversum.nl

One World One Ocean Foundation
PO Box 1987
Laguna Beach, CA 92652 USA

Ontario Place Corporation
955 Lakeshore Boulevard West
Toronto, ON M6K 3B9 CANADA
Tel: 416-314-9773
Fax: 416-314-9989
www.ontarioplace.com

Original Film
11466 San Vicente Blvd
Los Angeles, CA 90049 USA
Tel: 310-575-6950
Fax: 310-575-6990

Paramount Pictures Corporation **PPC**
5555 Melrose Avenue
Hollywood, CA 90038-3197 USA
Tel: 323-956-5000
www.paramount.com

Primesco Communications, Inc. **PCI**
4342 Sherbrooke West
Montreal, QC H3Z 1E3 CANADA
Tel: 514-874-9551
Fax: 514-874-9068
www.primesco.com/medias/unf.htm

Directory, cont'd

Radiant Images
4125 W. Jefferson Blvd
Los Angeles, CA 90016 USA
Tel: 323-737-1314
www.radiantimages.com

Rochester Museum and Science Center
657 East Avenue
Rochester, NY 14607 USA
Tel: 585-271-4320
Fax: 585-271-6585
www.rmsc.org/

Rough Cut Pictures, Ltd.
London, UNITED KINGDOM
http://roughcutpictures.co.uk/

Sarai, Inc. **SAR**
Urban Shibakoen 4th Fl
3-1-13 Shibakoen, Minato-Ku
Tokyo, 105-0011 JAPAN
Tel: +81-3-5777-5206
Fax: +81-3-5777-5207
www.sarai-inc.com/

Sassoon Film Design
614 Hampton Drive
Venice, CA 90291 USA
Tel: 310-664-9115
Fax: 310-664-9118
www.sassoonfilmdesign.com/

Science Museum of Virginia
2500 W. Broad Street
Richmond, VA 23220 USA
Tel: 804-864-1400
Fax: 804-367-9348
www.smv.org

Science North **SN**
100 Ramsey Lake Rd.
Sudbury, ON P3E 5S9 CANADA
Tel: 705-522-3701
Fax: 705-522-4954
www.sciencenorth.ca

Shot in the Dark Productions
63 Hill Top Lane
Rockledge, FL 32955 USA
Tel: 321-632-0133
Fax: 321-632-7448
www.1570films.com

SK Films, Inc. **SKF**
Pinewood Toronto Studios
225 Commissioners Street, Suite 303
Toronto, ON M4M 0A1 CANADA
Tel: 416-367-0440
Fax: 647-837-3350
www.skfilms.ca

Sky-Skan, Inc.
51 Lake St.
Nashua, NH 03060 USA
Tel: 603-880-8500
Fax: 603-882-6522
www.skyskan.com/

Smoot, Inc.
183 East 1st South
Provo, UT 84606 USA
Tel: 801-377-6024
Fax: 801-356-7205

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8392
Fax: 212-833-8570
www.sonyclassicslgf.com

Sony Pictures Entertainment **SPE**
10202 West Washington Blvd
Culver City, CA 90232-3195 USA
Tel: 310-244-4000

Stephen Low Company
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

Stephen Low Distribution, Inc.
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

Sudekum Planetarium
800 Fort Negley Blve.
Nashville, TN 37203 USA
Tel: 615-401-5077

SV2 Studios
4836-D Tower Road
Greensboro, NC 27410 USA
Tel: 336-202-4777
www.sv2studios.com/

Tech Museum of Innovation
201 South Market Street
San Jose, CA 95113-2008 USA
Tel: 408-294-8324
Fax: 408-279-7167
www.thetech.org

Telus World of Science Edmonton
11211-142nd Street
Edmonton, AB T5M 4A1 CANADA
Tel: 780-452-9100
Fax: 780-455-5882
www.edmontonscience.com

Terwilliger Productions
21363 Lassen Street, Ste 202
Chatsworth, CA 91311 USA
Tel: 818-717-0711
www.terwilligerproductions.com

THINK Creative
2900 M Street, NW
Washington, DC 20007 USA
Tel: 202-251-9544
www.think-creative.biz

Twentieth Century Fox **FOX**
10201 W. Pico Blvd.
Los Angeles, CA 90035 USA
Tel: 310-369-3423
www.foxmovies.com

Tycho Brahe Planetarium
Gl. Kongevej 10
Copenhagen, DK-1610 DENMARK
Tel: +45-3314-4888
Fax: +45-3314-2888
www.tycho.dk

Universal Pictures **UP**
100 Universal City Plaza
Universal City, CA 91608 USA
Tel: 818-777-1000
Fax: 818-622-0407
www.universalstudios.com

Vue Entertainment
Warner House
98 Theobalds Road
London, WC1X 8WB UNITED KINGDOM
Tel: +44-171-465-4035

Walt Disney Studios Motion Pictures **WDPD**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

Warner Bros. **WB**
4000 Warner Blvd.
Burbank, CA 91522 USA
Tel: 818-954-6000
www2.warnerbros.com

Whitaker Center for Science and the Arts
222 Market Street
Harrisburg, PA 17101 USA
Tel: 717-214-2787
Fax: 717-221-8208
www.whitakercenter.org

White Oak Associates, Inc.
PO Box 1164
Marblehead, MA 01945 USA
Tel: 781-639-0722
Fax: 781-639-2491
www.whiteoakassoc.com

Classified Ads

John Lewis is a free agent!

Are you looking for someone you can count on to get the job done? I am a giant-screen industry professional in pursuit of new opportunities. I have a broad range of skills and expertise and the tenacity to handle absolutely any project.

I am based in Austin, Texas, and have fourteen years' experience running an IMAX GT 3D theater and a custom-built 4D special effects and multi-use theater. My strengths include

- Project management
- Digital projection installation and maintenance
- Film licensing and distribution
- Production and stage management
- Contract negotiations
- Budgeting and purchasing
- Payroll
- Staff recruiting/ supervision and training
- Development

Additionally, I have produced and directed 4D films, worked extensively as a production manager and tour manager for live theater and concerts, and crewed as a grip, rigger, and electrician on Hollywood feature films.

Throughout my career I have built a solid reputation as an honest, trustworthy, and reliable worker who can handle any task with proficiency and professionalism.

I am a member of GSCA, AAM, and IATSE. I have also served several years on the GSCA Technical Committee and as Technical Supervisor for the GSCA conferences.

I speak fluent Dutch, passable German, conversational Spanish and can read some French. I have a valid passport ready to go and am willing to travel as required, up to 100%.

Resume and glowing references available. Let me know how I can help you.

Contact John Lewis – JohnLewisProductions@gmail.com, (512) 775-4960.

Classified Advertising is accepted in the category of Employment. The rate for organizations to post job opening announcements is US$0.50 per word.

There is no charge for individuals to post an ad in the "Positions Sought" category.

Insert advertising puts your message in the hands of *LF Examiner*'s hundreds of subscribers worldwide.

Advertisers provide their own pre-printed inserts that are placed in each copy of the newsletter.

For rates and our editorial calendar, please send e-mail to editor@LFexaminer.com or call 410-997-2780 between 10 a.m. and 6 p.m. Eastern time.

LF Examiner **SUBSCRIPTION ORDER FORM**

Enter my one-year subscription to LF Examiner for US$447. ($US487 outside North America).
I understand that if *at any time* I am not completely satisfied I can receive a refund of my *full subscription price*.

❑ Bill me ❑ Visa ❑ Mastercard ❑ AmEx ❑ Check ❑ Purchase Order

Credit card account: _____ exp _____

Name *(please print)* _____ Signature _____

Company _____ Phone number _____

Address _____ Fax number _____

City _____ State/Province _____ Zip/Postal Code _____ Country _____ E-mail address _____

LF Examiner · 8713 Castle Hill Ave., Las Vegas, NV 89129, USA · Tel: 702-331-1843 · orders@LFexaminer.com

SHORTS

In Memoriam: Bob Grimm

Robert A. Grimm, a member of the board of directors of the **Tech Museum of Innovation** in San Jose, CA, died on March 21 in Tanzania, "from injuries sustained when a sudden gust of wind overturned his tent. He was on a trip to the Serengeti plain with longtime friends," according to a report in the *Los Altos Town Crier*, his hometown paper. He was 88.

Grimm was best known to the giant-screen community for frequently attending industry conferences, making him almost unique among board members of GS-hosting institutions. Most recently, he was present at the **Giant Screen Cinema Association**'s Film Expo in Los Angeles in March.

In San Jose and Los Altos, Grimm was known as a philanthropist, volunteer, advisor, mentor, and fundraiser. In its successful 2011 nomination of Grimm for the Outstanding Philanthropist award presented by the Association of Fundraising Professionals, The Tech called him its "patron saint," adding "it can confidently be said that The Tech would not exist as it is today if it had not been for Bob's involvement at every level." The museum credited Grimm with securing a key donation of $5.7 million from William Hewlett, co-founder of **Hewlett-Packard**, that helped launch the museum and its IMAX Dome theater in 1998. The main conference room at The Tech is named in Grimm's honor.

Tech Museum president and CEO **Tim Richie** was quoted by the *Town Crier* this week as saying, "Bob Grimm was the heart of The Tech," adding, "Bob was unfailingly generous, persistent, kind and rigorous."

Born in Macon, MO, in 1926, Grimm graduated with bachelor's and master's degrees in electrical engineering from Purdue University in Indiana in 1951, and started working that year at Hewlett-Packard. During his 35-year career at HP, he served as general manager of the company's Dymec Division in the 1960s, was director of its Integrated Circuits Laboratory in the 1970s, and in the 1980s created and directed its Manufacturing Research Center. He retired in 1986.

Bob Grimm in 2010.

Before retiring, Grimm was active in the community, serving as a volunteer with United Way for more than 20 years, including stints as president of its county and state chapters; on the Los Altos, CA, city council and as mayor of the city; and on the board of the American Red Cross. After retiring, he became even more active, leading the fundraising for The Tech, raising $1.65 million for Los Altos' History House Education Center (donating $650,000 himself), and serving as a hands-on volunteer at The Tech and many other organizations.

Michelle Duncan, manager of The Tech's IMAX Dome theater, posted on her Facebook page that Grimm was one of "those rare people in your life that make the world a better place, who challenge you to instigate change, that speak to you with respect and interest, whose knowledge and patience make those around them better people. Just knowing them makes you want to do more, to be more, and to be that type of person to someone else."

Grimm's wife of 55 years, Marion, died in 2008. He is survived by four children, eight grandchildren, and two great-grandchildren.

Chris Palmer's new book

Chris Palmer, a veteran GS filmmaker and president of the **One World One Ocean Foundation**, has released his second book, *Confessions of a Wildlife Filmmaker*, published by **Bluefield Publishing**. With the subtitle "The Challenges of Staying Honest in an Industry Where Ratings are King," the book examines the questionable practices used by filmmakers to make wildlife documentaries more sensational and, therefore, profitable. Palmer discusses the techniques that producers use that mislead audiences or harm animals, and confesses committing some of them earlier in his career.

The book is available on Amazon.com. A trailer for it can be seen at: tinyurl.com/palmerbk.

GSCA seeks dome tech bids

The **Giant Screen Cinema Association** is seeking information from "parties who are interested in showcasing their technolog[ies]" at the Dome Day at the **Tech Museum of Innovation** in Jan Jose, CA,

*(see **SHORTS** on page 16)*